

NOVEMBER 1950



*A.P.R.*

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY KODAK (AUSTRALASIA) PTY. LTD. FOR THE ADVANCEMENT OF PHOTOGRAPHY



## Good Snapshots are Easy with a SIX-20 BROWNIE "C" Camera

You sight your subject in the large brilliant viewfinder, quietly push the button release, and the picture is yours. It's so easy that a child could do it . . . so reliable is the Brownie that it assures a good picture with every exposure . . . so sturdy is its construction that it will last a lifetime. Moreover, there are no gadgets or accessories to puzzle you.

The Brownie Model "C" features a Kodak Meniscus lens, two viewfinders, all-metal body covered with black leatherette, and gives eight pictures, snapshot or time (2½" x 3½") on a roll of Kodak V620 film.

Make your choice a Brownie "C"—the popular choice. Price, **46/3**

IDEAL PLASTIC CARRYING CASES for Six-20 Brownie cameras. These are of "imitation leather" style with a carrying strap and metal catch. Price, **16 3** each.

AUSTRAL LEATHER CARRYING CASES for Six-20 Brownie cameras. Made from solid hide, each has a sling strap and a strong metal press-stud catch. Price, **21 3** each.

From Kodak Dealers Everywhere

Stocks subject to current shipping conditions



# Give Photographic Gifts this Christmas . . .



If your friend owns a camera, he will really appreciate a photographic gift—that is something to be valued when other, less practical, gifts are forgotten. Give a photographic gift this Christmas by making your choice from this splendid list of suggestions . . .

Brownie cameras from 26/3  
Folding Brownie cameras  
from . . . £7/2/6  
Kodak cameras from £12/8/3  
Ensign cameras from £13/16/3

Ask for special folder



## KODAK GIFTS at 2/6 or under

**A PHOTO FRAME** from Kodak will enhance the appeal of a favourite Kodak Enlargement. Available in a wide range of sizes and designs at prices from 2/3 each.

**FOCAL GUIDES:** A series of reliable and comprehensive handbooks covering individual aspects of photography—just the gift to help budding camera enthusiasts. Price 2/3 each.

**KODAGUIDES** for use with Verichrome, Panatomic-X and Super-XX film respectively—a sure way to overcome exposure problems. Price 1/4 each.

**PLASTIC DEVELOPING DISHES:** An appreciated gift, particularly from Mother (they may save wear and tear on her kitchen china!). Available in all sizes from 2½" x 3½" to 9" x 11". Price 1/4 to 9/3

**GLASS GRADUATED MEASURE** is a very handy and necessary aid for home developing and printing. All-moulded glass with pouring lip. Marked in ½ ozs. Capacity 4 ozs. Price 1/11

**MARQUIS PLASTIC FUNNEL** is a real "time-and-trouble" saver. Makes an ideal gift—especially if the recipient is one of those people apt to spill chemical solutions. 4" funnel, ½" spout. Price 1/-

**KODAK EASYMOUNT PHOTO FIXERS** provide a quick and easy means of permanently fixing prints in a Kodak album. Available in different colours. 100 corners per packet. Price 1/1 per packet.

**KODAK STIRRING PADDLE** for crushing chemicals, stirring solutions or shifting prints in processing solutions—just the thing for keeping the fingers and hands free from chemical stain or action. Moulded in yellow plastic. Length 10". Price 2/6

## KODAK GIFTS at 5/- or under

**SASHALITE BULBS:** The modern method of flashlight photography. With an adapter they can be used on any electric torch. You can be sure of an excellent group picture of your Christmas re-union. Price 2/7 each.

**PHOTO ALBUMS** from Kodak provide the surest way to safeguard valuable snapshots. Available in a very complete range of sizes, colours and designs. Prices from 3/11

**VELOX TRANSPARENT WATER COLOURS:** An easy means for the artistic colouring of photographic prints, sketches, magazine illustrations, etc. 12 sheets of stamps. Price 4/3

**BRAIDED CABLE RELEASES** are an essential to nearly every camera-user. Use minimises camera-shake and facilitates picture-making generally. Just the gift for that keen enthusiast. Prices from 4/8

**DARKROOM ELECTRIC GLOBES** ensure the correct illumination for home developing and printing. Available in ruby (for ortho film) and orange (for papers). Can be used in standard electric light fittings. 240-volt, 15-watt, B.C. Prices: Ruby 4/3, Orange 2/-

**FOTOX PRINT FORCEPS** provide one sure way to avoid possibility of ugly finger stains. They are safe, clean and non-corrosive. Made in two types. Prices from 4/8

**PHOTOFACTS GUIDES** make ideal gifts. Each book deals with some special aspect of photography, whilst the series forms a self-contained pocket-book library. Written and illustrated by leading photographers. Price 3/- each.







## KODAK GIFTS at 7'6 or under

**KODAK VERICHROME FILM:** What more could a photographer ask than to receive at Christmas a supply of Kodak Film. Make up a gift package of two Verichrome Films. In popular sizes. Prices for the two: V127, 5/-; V120 and V620, 5/8; V116 and V616, 6/8.

**JOHNSON SHADIT LENS HOODS:** A really handy aid that any keen enthusiast will appreciate. It is most effective and very simple to use—its spring metal frame may be adjusted to clamp firmly on to the lens mount. Sizes and prices:  $\frac{3}{4}$ ", 1", 1 $\frac{1}{2}$ ", 1 $\frac{3}{4}$ ", 1 $\frac{1}{2}$ ", 1 $\frac{3}{4}$ ", 1 $\frac{1}{2}$ ", 6/9; 1 $\frac{1}{2}$ ", 1 $\frac{3}{4}$ ", 2", 8/3

**TECHNITHERM THERMOMETER:** A gift that any camera fan would be pleased to receive. It is essential for home processing of films. Boldly marked from 50° to 100°F. Set in strong metal frame. Price 5/9

**JOHNSON PEN NIB PRINT TRIMMER:** Particularly acceptable to those workers who trim and mount their own prints, especially on cut-out mounts. Each outfit has one holder and 23 razor-sharp nibs. Price 7/3 per outfit.

**SPONTEX COMPRESSED SPONGE** is a necessity in any darkroom—helps to avoid watermarks on films, plates and paper surfaces. Its uses are many. Price 7/3 (large size).

**PHOTOCRESENTA ENLARGING GLOBE** is specially perfected for use in any enlarger. Of opal glass to give an overall illumination. 250-volt, 150-watt. Available in E.S. and B.C. Price 6/10

**OPTIPHOT EXPOSURE GUIDE** is an essential aid for every beginner—a most appreciated gift. Gives exposures for use with all popular films and colour filters. With leather carrying wallet. Price 5/3

## KODAK GIFTS at 10/- or under

**JOHNSON PHOTO TINTS** provide the amateur photographer with a simple and efficient means of print colouring. Set of 9 bottles of various colours. Price 9/6

**JOYCE CYCLE LAMP FOR DARKROOM:** A very handy darkroom aid and a very suitable gift. Fitted with clear and ruby glasses. Yellow safelight glasses available separately. Price 9/4 (with battery).

**REX SUNSHADE** will help any camera enthusiast secure greater brilliance in his against-the-light pictures. Sizes range from 23.5mm. to 42mm. Price 8/8

**PLASTIC PURSE CASE** for Baby Brownie Camera—a gift to thrill any Baby Brownie owner. It will protect the camera from dust and wear. Price 8/2

**JOHNSON ENLARGEMENT EXPOSURE TESTER:** Any enthusiast who does his own enlarging will dearly treasure this ingenious time and money saver—so make it your choice for a Christmas gift. Price 8/-

**ROSS PRINT ROLLER (heavy type):** A most useful darkroom aid—one that will be really appreciated, as it has so many handy uses. Its 4" roller is rubber covered; plastic handle. Price 9/6

**KODAK THERMOMETER** should be in every darkroom. An essential that has only one result—improved home processing. Clearly marked in 60° to 90°F. Price 9/6

**PHOTOGRAPHIC BOOKS:** What better gift than a good book on his favourite hobby? In our wide range there are titles on practically every aspect of photography—well-illustrated, interesting and informative. Prices from 7/9





## KODAK GIFTS at £1 or under

What better gift than a SUBSCRIPTION TO THE "A.P.-R." Twelve times a year the fortunate recipient will be reminded of your thoughtfulness. Price 12/- per annum, post free.

**NEGATIVE ALBUM** ensures protection for precious negatives. Keeps them clean and safe from dreaded scratches and blemishes. To accommodate 100 negatives  $2\frac{1}{2}$ " x  $3\frac{1}{4}$ ". Price 11/-

**CAMERA CARRYING CASE:** Its robust leather construction will protect your camera from dust or hard treatment. Available in various sizes for box and folding cameras. Prices from 13/9

**PLASTIC DARKROOM APRON** will safely protect the user's clothes from those tell-tale chemical stains. A most appreciated Christmas gift. Price 12/-

**JOHNSON PERFECTUS VISUAL EXPOSURE METER:** No bigger than a match-box . . . yet as reliable and convenient as anyone could wish for—an ideal Christmas gift to help the recipient with his exposure problems for years to come. Price 15/8

**AUSTRAL FILTERS** make ideal gifts to almost any camera fan—just the thing to improve general picture-making. In yellow, green, orange and red, in a range of sizes. Prices from 10/11 each.

**AUSTRAL LENS ATTACHMENTS** are universal aids—for use in conjunction with various Austral filters and close-up lenses. Comprise adapter and retaining rings of all-metal with slip-on mount. Different sizes. Prices from 12/2 each.

**PLASTIC DUST COVERS FOR ENLARGERS:** Any enlarger-owner will really appreciate one of these excellent plastic covers. Can be quickly and easily slipped over the enlarger and will protect it from harmful dust and moisture. Prices: small, 17/6; large, 21/3

## KODAK GIFTS at £1 or over

**AUSTRAL UNIVERSAL DEVELOPING TANK:** An appreciator's gift that will simplify the "darkroom miracle"—developing your own films. Easy to use, expertly made. Will develop all roll film sizes from 24 x 36mm. to 616. Price 23/6

**MORGAN PHOTO OIL COLOUR OUTFIT:** Just the gift to help the recipient "restore natural colours" to his prints. Easy to use; no special artistic skill necessary. Fourteen colours. Price 25/-

**NEBRO EXPOSURE METER** will make "certainties" of those Christmas holiday snapshots—as well as repay you in sensitive material saved. It is sturdily moulded, reliable and comprehensive. Price 36/3

**AUSTRAL PRINT TRIMMER** is a "must" for every photographer's darkroom—it has "one-hundred-and-one" uses. Sturdy wooden baseboard with fine quality steel blade. 7" cut. Price £1 10/4

**BARTON SPRING CLAMP REFLECTOR:** A handy light to guide the fortunate recipient to better indoor pictures at Christmas and New Year gatherings. Rubber-covered spring clamps will clamp on to any object at any angle. B.C. fitting, 6 feet flex, and 3-pin plug. Price £2 15/-

**KODAK HOME DEVELOPING OUTFIT** is a most appropriate gift for any camera owner—he can then develop and print his own Christmas pictures right away. Complete, ready for use. Price £2 3/6 (approx.)

**HANDCROSS GUN-POD** is a clever camera-steadying device to solve camera-shake problems. Ideal for child and candid photography. For use with all popular makes of cameras. Price £3 5/7

**KODAK FLASHHOLDER** is the logical choice as a Christmas gift if your recipient owns either a Brownie Reflex, Brownie "E," Folding Brownie or Kodak "A" camera—for with it, flashlight pictures indoors can be made with push-button ease. Price 38/9



# Modernise your Photography with a NEW f/6.3 SIX-20 KODAK 'A' camera at £12'8'3

*You'll be proud of your new Six-20 Kodak "A" camera every time you use it . . . and you'll be surprised how easy it is to secure first-rate pictures—thanks to its top-quality Kodak lens which captures needle-sharp detail in all types of weather.*

## NOTE THESE FEATURES:

Famous Kodak  
Anastar f/6.3 lens



Efficient Dakon  
Shutter



Plunger-type  
body release



Close-ups to 4ft.



Direct-vision  
viewfinder



Synchronised  
flash contacts



Swing-out  
spool chambers



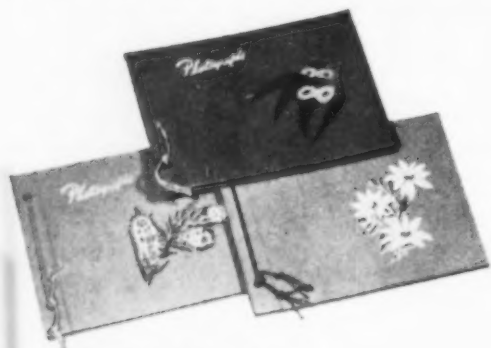
Gives 8 pictures  
(2½" x 3½") on Kodak  
V620 film



**ASK TO SEE THE f/6.3 SIX-20 KODAK "A"**

**AT YOUR NEAREST KODAK STORE OR KODAK DEALER**

# Protect Your Snapshots with **KODAK ALBUMS**



## ◀ AUSTRALIAN EMBLEM SERIES ALBUM

Just the Album for that youthful camera enthusiast. Covers feature a variety of popular Australian wild flowers. Bound in loose-leaf style with stiff board covers and strong tasselled cord.

15 leaves. Size 10 x 7 inches. Price 3 11

## RHODES ALBUM ▶

A serviceable low-priced Album—just the type for that beginner in photography. The stiff covers give added protection, whilst the loose-leaf style permits the addition of extra leaves. Available in assorted colours and firmly bound with a tasselled cord. Grey leaves.

20 leaves. Size 10 x 7 inches. Price 5/-



## ◀ ELAN ALBUM

A good general-purpose album for anyone starting his own photographic collection. It has stiff black Rexine covers which are eyeletted and bound with a black-tasselled cord. Leaves available in black only.

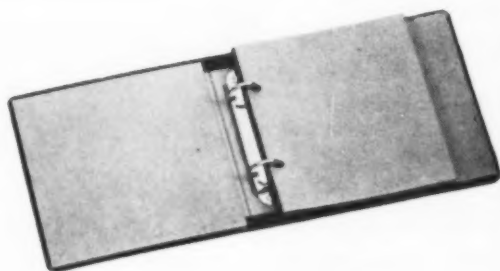
20 leaves. Size 10 x 13½ inches. Price, 12 6

## STAR SERIES ALBUM ▶

Entirely new and different—particularly suitable for prints of 2½ in. square format, as four can be attractively mounted on each side of its 40 grey leaves (total capacity of 320 prints). Fitted with a strong, nickel spring-clasp binder, it has a stiff Rexine cover, which is silver-lettered "Photos" and available in assorted colours. No. 203 album has handsome padded cover.

No. 201. 40 leaves. Size 6½ x 7 ins. Price, 12 6

No. 203. 40 leaves. Size 6½ x 7 ins. Price, 21 6



## FAVOURITE No. 290 ALBUM ▶

A real favourite it is, too!—just the thing for that "special" gift. It is of loose-leaf style with a mottled light blue-grey stiff leatherette cover and a strong tasselled cord to match. Grey leaves.

24 leaves. Size  $8\frac{1}{2}$  x 13 inches. Price, 12/6



## ◀ MORROW ALBUM

Just the thing for your youngster—teach him early to preserve the family snapshots in a Kodak album. Ideal for all purposes, this album has grey leaves and cover, and is strongly secured with a tasselled cord.

20 leaves. Size 13 x  $9\frac{1}{2}$  inches. Price 2/6

## SNAPSHOTS ALBUM ▶

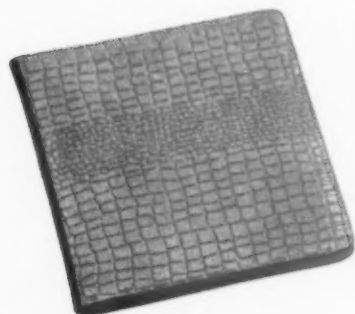
A smart, inexpensive album—ideal for those keen young beginners in photography. It is of loose-leaf style, with fancy frieze board cover and strongly corded. Grey leaves.

14 leaves. Size 6 x  $9\frac{1}{2}$  inches. Price, 1/10

## PHOTO ALBUM ▶

Popularly known as the "coach album"—derived from the attractive coach scene embossed on its grey art cover. Loose leaf style, strongly secured with a tasselled cord. Grey leaves.

14 leaves. Size  $7\frac{1}{2}$  x 9 inches. Price, 2/3



## ◀ TINTERN ALBUM

A really attractive and practical album—particularly suited to square format prints. Its imitation crocodile padded leather cover is fully bound and supplied in a variety of colours. Black leaves.

24 leaves. Size 7 x 7 inches. Price, 19/9

*From Kodak Dealers Everywhere*

# Review of October Portfolio

The front cover illustration for October presented us with "Sails in the Yarra," which is one of A.G.G.'s well-known paper negative interpretations—and a very good argument on behalf of that process it is, too. Of course, apart from his excellent use of the process, luck, as ever, played a notable part in the success of his picture. I am thinking here of the water which possessed just enough movement to provide those delightful mast reflections; had the water been quite still, it would certainly have been a case of "no picture." Thirdly, the photographer used his trimmer to good advantage. Altogether, in fact, if it had not been for the fact that, generally, only A.P.-R. workers are honoured with front cover reproductions, I should have hastened to turn to the technical notes to find out whether or not it was an overseas print! For this is a style much favoured by pictorialists visiting those famous fishing spots in the south of England and on the Continent. One sees many waterfront photographs—but very few outstanding examples.

The decorative illustration on the title page is K.M.W.'s "Lake View." Here I feel that the photographer will readily appreciate the editorial trimming and squaring-up; it must be a very necessary tilt to gain reproduction in the A.P.-R., especially where water is concerned. This is a point that must always be carefully watched where lakes or seashores are in evidence. Water, no matter how or where photographed, must inevitably find its own level; nothing jars on the eye of the beholder more than to find it presented otherwise. As to the trimming, the square format is much more interesting than the vertical original.

Moving on to the Symposium "Memorable Photographic Occasions," I was at once considerably intrigued by the Editor's bas-relief detail on the sub-title page. It made me feel that I must turn at once and view the supporting reproductions. Many years have passed since 1918, but these prints serve to demonstrate that very excellent results were obtainable in those days even under the most adverse conditions—indeed, the quality of those pictures is not so very far away from present-day standards. We are reminded, too, of the famous and very efficient V.P.K., the soldier's camera of which so many millions were sold and used and, indeed, are still in evidence, much to the dismay of repair departments. I was asked "what was N.C. film?" Well, it was "non-curling film," the precursor of Verichrome, its name a reminder of the days when film possessed a curl, and a very ferocious one it was too. Your Editor selected his subjects well—particularly the principal illustration; you know how I like that type of subject in which there is a strong downward thrust to a corner. That principle is used to perfection here and plays an important part in emphasising the third-dimensional feeling of the bas-relief. The second reproduction shows, by comparison, the magnificent scale of the equestrian sculpture in its setting. The close-up is the least successful; somehow, it does not seem to convey that feeling of depth that I would have liked to see. I feel sure that we must all envy the Editor his (enforced?) opportunity of seeing and recording these great artistic masterpieces of the past.

And now for the various contributors *serialism*. B.S. leads the way with her snowfields subjects. Now, snow scenes very seldom "get me," to use the language of the classics. I feel that they offer little opportunity for that opposition of tones on which the photographer

By KARRADJI

depends, the snow by its very nature being monotone. Of the trio, my taste inclines to "Snow Shadows," for here I feel there is a sense of composition that is lacking in the others despite their merits in other directions. Note how the small group of trees on the horizon quietly stands out against the lighter tones of the sky—a pleasant change from the strong silhouette effect so often seen. The trimming—or perhaps it was the original framing on the ground glass—has been carefully handled; note how the principal line travels from the top right corner over to the left margin and then gently comes towards the onlooker at the bottom centre. Bareness in the region of the actual foreground snow is avoided by the softly thrown shadows and the slight feeling of textures. It is a "real painter's subject" chosen as an artist would have made the choice—and that is, indeed, a compliment.

Incidentally, it should be kept in mind that our contributors are here giving us prints that are not so much salon masterpieces as pleasant memories happily recorded in the silver image—and memories are only too often things very hastily photographed, regardless of the finer points of composition. So it is perhaps that in almost every group there is chiefly one print that makes special appeal to me personally. Perhaps, at this stage, you would like to go through the symposium noting your favourites and seeing whether they agree with mine.

Of H.E.A.'s contributions, my selection is "The Lagoon." Here, the featured tree on the left is nicely offset by the contrasting masses of scrub on the right. It is this balance that urges the eye to travel across the water to the strip of sand and perhaps to the distant horizon.

In his "Studies of the Southern Stone-Curlew," L.G.C. presents us with three excellent studies of wild life. It is seldom that I look for special arrangements in studies of this type; partly because of the obvious practical difficulties attached to any re-arrangement, and partly because the protective colourings of the bird seldom permit of their being properly accented. In view of these factors, or should I say, because of them, I am very keen on the top print in which the curlew is readily picked out from her surroundings on the account of the differential focusing. I like the trimming also; the bird is centrally placed but very successfully so.

Of F.L.'s three banksia subjects, I would select "Windswept" as that example definitely possesses some claims towards successful composition. Here, the low-bent trees have been placed in such a manner as to allow full play to the passing winds. The high sky is good and perfectly placed and the shape of the clouds is most helpful in carrying through the general impression. Though we know that the tree has been sloped and bent by long abuse of the elements, its placing conveys the feeling that there is actually a great bending wind at the moment of exposure.

Once again with the composition angle foremost in my mind, along with thoughts as to how I would have handled some particular subjects myself, my consideration of F.G.R.'s prints leads me unerringly to "Fishing Craft." Here, again, there is a good



association of lines and corners—a nice feeling of radiation; also, it is a case where stillness in the water was most desirable—this underlines and emphasises the motive of idleness.

Of L.C.G.'s group, "Landscape, Piammore" seems the most interesting. The tonal balance is well handled, while the barn plays a useful part in supplying a centre of interest. Note how the trimming at the top allows just the right amount of foliage to overhang and form a frame for the middle distance. At the same time, I do not approve of the close trimming to the left; a little larger area of dark tone is called for here in order to offset the much larger light-toned area on the opposite side. Similarly, I do not agree with the trimming away of the base of the small tree in the foreground of "Moonbi Valley," leaving it without "visible means of support." I suppose the problem was that if the base of the tree was included, so was a somewhat characterless area of middle distance.

T.M.'s tree studies are very interesting, particularly the first and last of the group. The tonal scheme in "At Ellis Beach" is, in my opinion, not altogether satisfactory. I would rather have seen the figure included in "Windswept" instead, for in that frame her blown skirt would have usefully helped out the general feeling of windiness, as well as offered a human interest in an appealing silhouette form. The trim in

this print is not altogether happy along the right margin. That strong equilateral triangle of white is a very definite eye-catching "trap," and should be reduced.

C.K.H.'s child series represents the official record of a very important event. He has coped very well with the well-known difficulties associated with the home photography of children, but there is one suggestion which I would like to put forward. I am thinking of a slightly higher viewpoint that would show the top of the cake and make it into a more important feature. It would also represent a better viewpoint for the youngsters themselves.

From C.C. we received two interesting subjects; the top one is the more appealing photographically but for salon purposes I suggest that the man be dispensed with—the horses are good enough to "stand on their own feet."

This concludes my comments on the symposium illustrations; as indicated at the outset, these have been considered as individual compositions rather than on any special suitability for association with the supporting narratives.

New competitors—and successful ones—are still joining the ranks. This is a step upward and surely an incentive to further and better efforts.

## The "A.P.-R." Photographic Contests

Two Classes Monthly: "Open" and "Set Subject."

One prize only in each class to any single competitor.

Highly Commended prints which are reproduced will merit a Reproduction Fee.

Prizes by Kodak Orders are as follows:

### CLASS A

First Prize—Value £2/2/-

Second Prize—Value £1/1/-

Third Prize—Value 15/-

### CLASS B

First Prize—Value £1/1/-

Second Prize—Value 15/-

Third Prize—Value 10/6

Additional Prizes are frequently awarded if the quality of the entries justifies.

### SET SUBJECTS

1951

January	.. Closes November 10	.. "Pattern and Texture."
February	.. Closes December 10	.. "Australian Landscape."
March	.. Closes January 10	.. "Child Study."
April	.. Closes February 10	.. "A Picture Not Requiring a Title."
May	.. Closes March 10	.. "Holiday Happenings."
June	.. Closes April 10	.. "Outdoors at Night."
July	.. Closes May 10	.. "Tree Study."
August	.. Closes June 10	.. "Against the Light."

"Open" prints which have won prizes may be re-entered for a Set Subject, but not for Open Contests.

### OBJECTS—RULES—CONDITIONS

**Two-fold Object.**—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers.) (2) To secure high-quality photographs for publication in the *A.P.-R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

**Who Can Enter?**—Anyone whose livelihood is not substantially through practising photography. Kodak Dealers and their assistants, other than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successfully competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

**Company Employees Not Eligible.**—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

**What Subjects?**—"Open" includes any subject available in Australia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published in any other photographic magazine. Each photograph must be titled.

**How Many Entries?**—Limit is four per class, i.e., eight per competitor. Make "little and good" your motto.

**Technical.**—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitized Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargements from beginners. Large salon mounts are difficult to handle.

**Size of Prints, etc.**—There are no restrictions as to size of print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

**Judging—Copyright.**—The Judge's decision will be final. Any or all of the awards may be withheld if, in the opinion of the Judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A/asia) Pty. Ltd., and may be reproduced in the *A.P.-R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

**Full Details Essential.**—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where prints, especially in smaller sizes, are unmounted, each must be typed on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

**Standard Entry Forms.**—Available from the Contest Editor and should be utilised—write for a supply.

**Address for Contest Entries.**—The address for the forwarding of Contest Entries to the *A.P.-R.* is The Contest Editor, *The Australian Photo-Review*, Box 2700, G.P.O., Sydney.

**Forwarding Instructions.**—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may arrange to collect their entries—1st Floor, 396 George Street. Do not seal packets—it renders them liable to postal penalty.

**Read the above Conditions carefully.** Most months we receive over two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.



# The Photographic Societies

## THE CAMERA CLUB OF SYDNEY

### (Incorporating the Miniature Camera Group)

The competition set down for 20th September, "Wharves and Shipping," proved very popular with members for, besides obtaining the normal nine points towards the Annual Point-Score, the winner in each grade received the Pittman Trophy.

Mr. D. Pittman, a past president of the club, donates a trophy each year, as he has a particular interest in this branch of photography. Mr. Pittman, accompanied by Mr. D. Brown, judged the competition, and made the following awards:

A Grade—1, Mr. Russell; 2, C. Jackson; 3, S. H. Lofts; HC, H. P. James.

B Grade—1, G. Scheding; 2, J. Couch; 3, M. Wilson; HC, J. Couch.

Mr. Pittman, after thanking members for the response to the competition, showed two recent examples of his own wharf photography. These showed excellent quality.

While the judging was in progress, Mr. J. Hoey gave one of his interesting discourses on photography. By way of interest, he introduced several black-and-white prints which he had oil coloured in an attempt to retain the original "feeling" that the scene had inspired in him. He did this rather than confine the prints to the wastepaper basket. Members applauded Mr. Hoey for this wise move and the high quality results.

Mr. J. Mitchell, on 4th October, lectured on "Commonsense Composition." Rather than a straightforward talk on composition, Mr. Mitchell stated that he would try to introduce beginners to picture-making, although older members might not find anything new in what he had to say.

Mr. Mitchell urged members to obtain firstly a perfect understanding of their cameras. This would leave the mind to concentrate on the picture. Directing one's photographic interest onto hobbies was also advised as a means of finding new future material. Members agreed with Mr. Mitchell that, with a few exceptions, there is no point in making photographs on dull days, particularly of distant objects such as mountains, as the effect observed is usually lost in printing. Photography is more successful when confined to relatively close-up scenes.

The lecturer concluded by saying that "an original idea is something to be sought after, and if anyone can make more than one thrilling picture a year he is a genius." P.J.P.

## ST. GEORGE PHOTOGRAPHIC SOCIETY

During September, portrait and character studies under artificial light took precedence over other branches of photography.

On September 11th the meeting broke into three sections, each member being allotted a model. By a system of rotation, each member was enabled to approach the problem of artificial lighting for models of diverse characteristics.

The outcome of the evening proved highly successful as, at the following meeting, photographs made on the practical portrait evening won awards in the portrait competition, A Grade going to Mr. W. Davies and B Grade to Mr. V. Marr.

Mr. G. Robertson, of Kodak Ltd., addressed the meeting held on 9th October. His subject was composition, and before an interested audience he demonstrated the salient points of his lecture by an analysis of works by contemporary photographers.

J.K.M.

## NEWCASTLE PHOTOGRAPHIC SOCIETY

"Anticipate the result" was the advice given by Mr. Roy Manuel in his talk to the Newcastle Photographic Society on "Tone Control After Printing."

He said that in the reduction of prints or in local reduction the worker should have another print alongside him to compare the progress of the work. The safest method of working is to reduce slightly, study the result and reduce further if necessary. Any attempt to secure the desired degree of reduction while the reducing agent is being applied is fatal, because reduction would continue and thus proceed too far. Better control over reduction is obtained if the print is reduced immediately it comes from the washing water. If allowed to dry the print will not accept later reduction with the same evenness of control.

Mr. Manuel demonstrated print reduction by the iodine and potassium ferricyanide methods.

Three Society members gave brief talks and demonstrations at the meeting held on October 9th. They were J. Brown ("Print Spotting and Etching"), W. Boxall ("Flash Photography") and A. T. Ullman ("Print Colouring with Oils").

### Competitions resulted:

*Cardiff Outing*—A Grade: 1, F. Tully; 2, R. Manuel; 3, A. T. Ullman. B Grade: 1, R. Gain; 2, J. W. Brown; 3, J. Carruthers.

*Floral and Decorative*—A Grade: 1, A. J. Reedman; 2, A. T. Ullman; 3, R. Manuel. B Grade: 1, J. Ralston; 2, R. Gain; 3, J. Lillyman.

*Point-score Leaders*—A Grade: R. Manuel 58, A. T. Ullman 54, W. H. McClung 53, C. Collin 51, J. W. Brown 41, Miss R. Woolnough 36½, C. R. Dillon 17. (Messrs. Brown and Dillon and Miss Woolnough, recently elevated to A Grade, carried on their B Grade points in accordance with the Society's ruling.)

B Grade: J. Lillyman 27, R. Gain 25.

W.H.McG.

## KINGARROY AND DISTRICT PHOTOGRAPHIC CLUB

The outstanding success of the recently conducted Photographic Art Exhibition has provided members with a wonderful stimulus and interest, as well as promote generally the ever-increasing artistic and photographic talents in the Kingarroy district.

Prominently featured were photographs, paintings and drawings by outstanding local enthusiasts. These were supported by excellent loan collections of photographs kindly made available by Kodak Ltd.

As a result of the exhibition, it is anticipated by club officials that the young and enthusiastic Kingarroy Photographic Club should now progress from strength to strength, at the same time raising the artistic and cultural standards of the community in general.

—Press Correspondent.



## The Australasian Photo-Review

Editor: KEAST BURKE

A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

### Preview of December Issue

There will be an interesting comparison in biographies—those of J. P. Carney, A.R.P.S. (by a "People" feature writer) and of Capt. Sweet (by E. Robertson). The former is our most salon-minded worker, the latter South Australia's first professional to specialise in outdoor assignments.

L. J. Clarke writes on "Bogong and Thereabouts," while the John W. McFarlane feature "A Closer Look For Your Camera" will be concluded.

The portfolios will relate to "Scenes from Everyday Life" and "Water as a Theme," W. H. McClung contributes the cover—his well-known salon print "The Font."

The Editor invites the submission of photographic material of every description.

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# Of Cats and Cameras

Sleek cats, fluffy cats, Persians, and alley cats—all fascinating subjects for camera fans in search of interesting and challenging work! Cats, with their feline grace, their strange, mysterious, brooding eyes, and their untamed spirits, are to me the most photogenic of all domestic animals. But at the same time they are also the most difficult to photograph well. Effective pet photography is by no means an easy field, but when you start using Pussy as a model, I think that you will find photographing her a genuinely challenging problem. Dogs, with their devotion to man, their innate desire to please, and their response to a system of rewards, are usually pretty co-operative before the camera. But cats, self-willed, moody, independent, and unreliable, are quite a different matter. Kipling wrote of "the cat who walked by himself," and I think that you will soon discover that cats pose by themselves as well. When in the mood, they can be co-operative enough, but there is an even chance that they may absolutely refuse to do so, and no amount of petting, no amount of wheedling with cream and dainties, will

By **GEORGIA ENGELHARD**

alter their decision. Making pictures of these fascinating and oftentimes perverse creatures is going to try your patience and persistence as well; but it is worth-while work, for in universal appeal good pictures of cats and kittens rank with those of children and dogs.

I have photographed many cats, for friends as well as for my own delectation, but it has never been an easy job, and there has always been the challenge of possible failure. When taking dogs, I usually allow half an hour for the sitting, but with cats you never know how long the session may last. That is entirely up to the cat. Each cat sitting has produced its own problem, each animal has had to be approached and handled differently, which makes for stimulating work. There has never been a dull moment with Puss before the lens. There was the Manx cat and her single gray kitten who led me a merry chase around a friend's apartment for two hours in order to procure five shots. There was the grey Persian who was so frightened by the flash that I could get no pictures of her whatever. I decided to come back another day, thinking that she might be more willing to pose, but as soon as she saw the camera she fled again. I finally did achieve a portrait of her, but only by having her mistress hold her at arm's length against the monk's cloth background. There have been cats who simply took no interest and went to sleep before the camera, and there have been lively kittens requiring not only one but two assistants to pose and control them.

But with all the trials to your patience that this branch of photography affords, I find it engrossing and fascinating work, for cats are wonderful and fascinating characters. Each cat has a definite and uncompromising character which is expressed not only by body pose and action, by arched back and waving tail, but by facial expression as well. Cats, just as people, have varied expressions centred



PORTRAIT OF A CAT J. P. Corney, A.R.P.S.

in their eyes, and by observing the eyes you can make a fair guess at what that cat is feeling or thinking. See how in quick succession they can look sad, pensive, entangled, defiant, curious, bored, content, lazy or challenging. So, when you are making pictures of them, it is essential to try to capture those typical expressions, to try with your camera to interpret the personality of that particular cat, just as you would with a human portrait sitting.

I am sure that many of you have evolved your own models in this line of photography, that many of you who are, as yet, novices in this field will originate techniques of your own, but let me tell you the methods that I have used, and this information may serve as a guide to you. I have learned, over a period of years, not only by reading about the subject, but by watching others operate, and above all by practice, by trial and by error.

As it is not the camera, but the man behind it who really counts, almost any type of camera will do. I have on occasions used an inexpensive flash Brownie and secured interesting action shots, even though they were not critically sharp. The use of a blind camera is a gamble. My preference is for either the reflex type, the ground glass screen of which enables you to see exactly what you are doing, or for a press-type camera with rising and falling front. Why should this rising and falling front be of value in animal photography, when we usually associate its use with architectural or mountain subjects; because cats are active animals, and you never can tell when they are going to give you a good pose up a tree or on top of a curtain valance. Once I had to photograph a red tabby on the top of an open Concert Grand, a shot that the owner particularly wanted, and lacking the rising front on the camera, I would have had to tilt the machine, with resulting foreshortening and distortion. I use a  $2\frac{1}{2} \times 3\frac{1}{4}$  camera with a four-inch lens greatly stopped down because it is often difficult to keep a critical focus on these sprightly animals. The camera is light to carry and easy to hold, and although the resulting image is a relatively small one, if the negative is developed in fine-grain developer it can be enlarged to  $16" \times 20"$  with no appreciable falling off in sharpness, and no trace of grain.

With dogs a slightly higher camera angle is preferable, but with cats who tend to crouch



WHISKERS

K. J. Mierendorff

and look down, a normal or slightly lower angle is better. The higher angle should be used only if the animal is looking up. This is particularly true when posing a batch of kittens whose attention may often be secured by dangling some glittering or savoury object over their heads.

If possible, I prefer to have the camera set on a tripod: it ensures steadiness and consequent sharpness to a maximum degree. Unfortunately, that is not always possible, as in the case of the Manx cat and kitten who refused to stay on any table or chair and could be snapped only by pursuing them around on the floor, where I fear I gave a poor imitation of a four-legged animal—at any rate, the cats moved with infinitely greater grace and rapidity than I. As to film, fast film is preferable for obvious reasons. For red or yellow cats, the red-corrected panchromatic type is best, but for white or black cats ortho yields excellent results, particularly if you are aiming for a high-key shot of the former. Here ortho will give you a much whiter result than pan film, which tends to intensify any blues in the fur.

Now where are we going to photograph our cat models—indoors or out-of-doors? I find that out in the open it is generally very difficult to control the animals, and that this setting is more suited to the movie than to the

still camera. Indoors, on a limited field, you can at least control the animal's activity to a certain degree. With dogs, many of whom become nervous on heights, I use a card table with the legs sawed off half way down, but with cats, natural born tight-rope walkers, the higher the posing table the better. Recently, I heard of a photographer who posed Kitty on the top of a tripod head. A mantel, the top of a bookcase, a high table which will to some extent inhibit the desire to jump down—any of these will serve. It is a good idea to pre-focus your shot and also to determine accurately how much area the lens is covering. For example, if I am using a card table as a posing bench, I set up some object near the front of it on which focus is established, at the same time making sure just how much area the lens covers, and marking off the boundaries with a couple of empty flashbulb containers. Thus, I am assured that I will not cut off any heads, noses or tails, and at the same time I know that when my assistant places the cat a little behind the spot on which I focused, the resulting picture will have the needle-sharp eyes and whiskers, so essential in cat photography.

Lighting is optional and purely a matter of taste. It is up to you whether you prefer to use natural light, floods and spots, or flash. I have found that the last-named is the easiest

and most effective to work with, for it not only enables you to work at high speeds and with small apertures, thus ensuring critical sharpness, but also its pin-point illumination gives crispness and texture to the fur, so important in feline photography. The disadvantages of flash are that the bulbs are relatively expensive and also time-consuming to change and in quite a few cases the animals are frightened of it. Working at a distance of four feet from the cat model, my exposure is usually  $f/18$  or  $f/22$  at  $1/100$  second. With floods the maximum speed is about  $f/8$  at  $1/50$ , which does not give much depth of field and requires very critical focus, while the speed is not sufficient to stop a sudden and rapid motion. Another disadvantage with this type of lighting is that the heat generated by it is so intense that it may cause the cat great discomfort or may soothe it into a deep slumber. On the other hand, sometimes this soothing effect may help to lull a restless cat into a relaxed and purring mood.

With flash, the pupil of the eye is rounder giving a surprised and inquiring expression; while with floods the pupil contracts to the slim oval so typically feline. In sunlight, the eyes often give strange reflections, such as a photograph of the seemingly cross-eyed cat, who was not cross-eyed at all. It all depends on what type of eye shape you wish in the resulting picture. Just remember that the more intense and constant the light, the narrower the pupil will be. Use the flash a little to one side; this will tend to do away with disturbing background shadows, particularly if you are using single flash, throwing the shadow down toward the paws. It will also prevent falling off of light on the top of the head, and the off-camera position of the gun will avoid that flat look so often associated with single flash, and will give plasticity and cross lighting to further enhance fur texture. I use a strong baby spot as fill-in to open up shadows and throw some light on the background.

Be sure that your exposures are full. Many cats are of variegated colours, red-and-white or black-and-white, and you must be sure that the exposure is made for the darker part of the coat so that the fur will have sufficient gleam and texture. It is the old story of expose for the shadows and let the highlights take



APPEALING

M. G. McCalman



care of themselves. Remember, when photographing grey cats, whose tone may seem quite light to your eye, that the grey fur is much more light absorbent than you think, and will need a full exposure to render it properly. When making high-key shots it is simply a matter of over-exposure and under-developing, making sure that the lighting is flat so that there will be no dark shadow areas.

As to backgrounds, plain ones are preferable. If you are photographing in the owner's home, and have not brought along a piece of monk's cloth, velvet, or a roller shade as a backdrop, and if there is no plain wall space against which to pose Pussy, you may find that she has to be placed in a striped or figured chair. In this case use a larger aperture than you normally would, thus throwing the distracting pattern out of focus. There are many interesting things that you can do with backgrounds. When photographing a dark cat, it is not always necessary to pose it against a light wall or drape; try doing it against a dark surface, and by careful adjustment of the lights to ensure sufficient separation you will get a striking effect, suggesting the nocturnal nature and activities of cats. Or take a fluffy white Persian against white velvet to get a fine high-key effect. Never use a sheet for this purpose, as it is too dead white, and too apt to fall into ugly wrinkles which will require time-consuming retouching.

Now we are ready to expose. The camera, the lights, the background are all set up, and the assistant is ready to pose the cat. Generally, I prefer not to have the owner work in this capacity as he or she is very apt to cause confusion. They attract the animal's attention in the wrong direction or at the wrong moment, they get impatient if the cat does not immediately assume a good pose, they dangle toys or wave their hands right between the subject and lens, and they often tend to fuss the photographer by screaming, "Oooh, now there's a cute pose," just as you are changing a film holder or flashbulb. No, I much prefer to have my own assistant, who knows through experience how to get the animal to perform and where to stand in relation to both model and camera. The assistant as well as the photographer must have insight into animal psychology, must have infinite patience, must never lose his temper, or try to force the animal. Remember that cats are as temperamental as prima donnas, and even if they are



THE TWINS

K. Malcolm

unco-operative at the first sitting, if you are persistent enough to give them a second try on another day, you may find them in an utterly willing mood. I have found that many cats will pose more readily in familiar home surroundings than in a studio which is strange to them.

There are certain lures to which cats may respond. Although not as responsive to caresses as dogs, it never hurts to rub their backs and scratch them lightly behind the ears. A piece of paper dipped in fish oil and then tied to the end of a string, or some glittering object twirled before Kitty's eyes will often produce action and expression. When photographing five kittens, my partner used a freshly cooked and fragrant chop bone on the end of a long piece of cord, which served admirably to attract the attention of the little ones. Another trick that I learned from Torkel Korling, and which yields an amusing picture, is to shut Pussy in a closet, focus on the door jamb, open the door, and as the cat emerges, curious and cautious, click the shutter. If you wish to get an appealing picture of a surprised kitten, the following procedure is effective. Pick out a spot on the posing table or on a sofa or bed, focus on it, then let the assistant pick the kitten up by the

scruff of the neck, holding it about a foot above the selected spot and then drop it gently. The kitten's paws will sprawl out amusingly and its round eyes will be more than usually open with amazement and surprise. Strangely enough, cats do not seem to be especially sound conscious; a dog will respond to voice, to barking and meowing on the part of the photographer, but just try any vocalisms on a cat, and the only response will be a bored and supercilious stare. They are not in the least interested in the photographer's "birdie."

Little kittens, naturally curious and interested in all around them, are much more co-operative than their elders; at least, it is easier to catch and to hold their attention. They can be easily grouped in a basket in a large bowl or a hat, and if an interesting object is dangled before them you may be able to get that shot which is the photographer's dream: four or five pairs of eyes all looking in the same direction. Kittens are very playful, so do not try to force them into poses. Just let them romp on the posing bench and sooner or later you will get amusing action as they box and cuff each other. In these action shots do not be too disturbed if your shutter has failed to absolutely stop motion. Slight blurring in a lifted paw will often enhance the feeling of liveliness which is much more acceptable in such a picture than perfect sharpness, which often tends to give a static and frozen effect. Beware of using kitten models when they are too old; after they have reached six weeks' growth their fluffy and naive charm disappears.

Be kind to your cat models and do not overwork them. If they get tired or bored let them off the posing bench and give them a drink of milk, or let them run around the studio. Never, *never* lose your temper at an animal if it fails to respond. If the cat is posing well at the beginning of the sitting, take advantage of its good humour and make as many shots as you can. Be keenly observant and alert, watching for the exact moment to shoot, and when you see that moment, expose quickly. As your eye sees the desired pose, your finger must simultaneously click the shutter. And be prepared to take a good many exposures at each sitting, as there is a great element of chance in cat photography. You never can tell when the animal may have made too rapid a motion for your shutter speed

to stop, when it may have made an ugly grimace or blinked an eye. If lucky, you may get three or four good shots out of a dozen.

Remember that the important focal points in cat photography are not only the pose, but above all the eyes, the whiskers, and the fur texture. If the eyes are sharp and expressive, it matters not if the back of the head, the ears, or the paws are slightly blurred or out of focus. If the eyes are sharp it stands to reason that the whiskers will be likewise. There should also be a feeling of fur quality, either stiff and bristly as with some alley cats, or soft and fluffy as in the coat of the Persian. When making head studies, I find that the best angle is either full or three-quarter face; the profile is usually less effective.

There are endless possibilities in the field of cat photography. There are cat portraits, studies in moods, human interest shots based on exceptional expressions, and there are story-telling pictures. Remember all the cat pictures that you have seen on magazine covers, on salon walls, on greeting cards, and in advertisements. Remember all the pictures that you have seen of cats looking at goldfish bowls, of kittens licking up spilt milk or posed in old shoes. All that you need is imagination to think up new ideas for story-telling pictures and ingenuity plus patience to work them out. Pictures of cats in their home surroundings, basking in a sunny window or stretched lazily before a roaring fire make attractive and telling Christmas cards. Cats and dogs posed together are always sure-fire human interest, but before you attempt this, be sure that both animals are congenial, or you may find that you have a badly bitten cat, or a blinded dog.

Of course, if you dislike cats, and many people have an aversion to them, do not attempt this branch of work. Even more than other animals, cats are sensitive to human likes and dislikes, and if you are not sympathetic to them, they are more than apt to be hostile. Besides, if you have no feeling or love for the subject that you are portraying, you might just as well save film and flashbulbs, for only if you love and admire these graceful, temperamental, mischievous animals can you achieve pictures which will express and interpret the essential nature and character, the wild elusive soul, as well as the fundamental physical characteristics of the cat.

"*American Photography*," January, 1947.



# My Ideals and Methods

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As far back as World War I, I looked upon photography as a most interesting hobby, yet one that required much thought and patient working to reach a worth-while goal. As pitfalls evolve into stepping stones that carry you to success, further targets are seen ahead necessitating more hard work and application. Travelling from strength to strength develops ambition, and so it is that the worker, whose circumstances permit, can continue his hobby from youth to old age without covering all that there is to be learned but, fortunately, old age does not leave the enthusiastic incapable of attempting that picture he thinks will yet be his best.

Good photographs have always held my interest, but, for some psychological reason, landscape and seascape, together with industrial subjects—shipping, wharves, railways, etc., have held first place in my outlook.

A train labouring up a steep grade, photographed with a borrowed V.P.K., represented my first effort at photography. The result—technically and artistically—was atrocious, but the fact that any kind of image was recorded fired me with a desire to follow photography as a life-time pursuit. Time went on. The standard set seemed always beyond my ability to accomplish. I was ambitious to make prints that would convey a message or that would give to those who viewed them a definite impression, such as strength, turbulence, dignity, tranquillity, etc. Production of cold photographic records, however good technically or interesting in subject matter, gave me little satisfaction. At the same time, I by no means despise a good record; it has its manifold uses, not the least of which is its value to future generations.

From that humble beginning with the V.P.K., a fair degree of progress was made until a stage was reached where it was impossible to go further without tuition, and I had recourse to the services of a pictorialist whose principles and theories I have always believed sound. From him I derived both artistic and technical knowledge; his training carried me from the stage of amateurish records to the ability to produce prints of salon

By **F. G. CROOK-KING, A.R.P.S.**

standards in more than one process. Many workers develop a technique in one process only, and with excellent results, but I prefer versatility, even at the risk of falling short of the technical perfection reached by the specialist in his favourite process. Surely the greater the number of resources at one's command, the greater the variety of effects one can produce and so avoid the accusation of monotony. To quote a little history: About fifteen years ago, many world-renowned pictorialists were at the full maturity of their powers—these included F. J. Mortimer, Chris. J. Symes, J. Harold Leighton, Leonard Misonne, James McKissack and Alexander Keighley. Unfortunately, all of these masters have now passed on and some authorities wonder if we shall ever again see their like as pictorialists. Their numbers included exponents of oil, bromoil and bromoil transfer, carbon and gum bichromate, etc. At that time I so admired reproduction of their work in photographic journals that in my own humble way I wanted to try more than one process. What young man in my place could ever forget Misonne's fascinating landscapes in oil, Symes's bromoil transfers (usually 17" x 23"), or Leighton's gum bichromates (little gems, in size but 4" x 6").

Both the straight and the controlled processes require skill and imagination in their execution if the picture is to tell its story successfully, *to live*. The greater the variety of processes that grace the exhibition walls over the years, the more interesting will pictorial photography remain. Surely it is each author's individuality in outlook, composition and treatment of subject that maintains public interest. This point also applies with equal force to drawing and painting; these could not be of much value if every artist possessed the same technique and outlook. Many a painter on his way through life developed various ways to present the story through his medium; for instance, so great was Turner's variety that he left nothing more to be done.

For equipment, I use either a quarter-plate Speed Graphic or a quarter-plate Auto-Graflex for taking subjects in my home district. The former has two lenses— $6\frac{1}{2}" f/3.5$  Ross and a 4" Ross Wide-Angle. The latter has three lenses—Cooke  $7\frac{1}{4}" f/3.5$ , a Cooke  $5\frac{1}{4}" f/4.5$ , and a Ross Teleros  $17" f/6.3$ . Although included in the equipment are K2, XI (Green) and A (Red) filters, they are seldom used in the usual landscape work. Only for special effects are they used now; in fact, many a photographic ramble is made without them. When on holidays a long way from home I rely mostly on a  $2\frac{1}{4}" \times 3\frac{1}{4}"$  folding camera with an  $f/4.5$  lens and a coupled rangefinder. Lightness and portability, speed of operation and use of daylight-loading Super-XX film make this camera an easy favourite when travelling.

Tray development by ocular inspection in D-72 at 70°F. is the method employed for negatives. Bromide prints are treated in the same way. The matrix for bromoils is developed in Amidol. I do not use an exposure meter.

## Captions and Technical Data

### "A MOUNTAIN QUARRY"

This lighting effect is to be seen late on a winter's afternoon when the sun sets considerably north of west. It was photographed in June with a quarter-plate Graflex fitted with a Ross Telephoto 17in. lens. Print was made on Kodak Royal Bromoil Cream, subsequently bleached and re-developed in diluted Kodak D-72 until nearly black, then immersed in a solution of sodium sulphide (the sepia toner) to give the desired warm black tone.

### "GUMS OF QUEENSLAND"

After one bromoil print had been made of this subject, the glass-plate negative was accidentally broken across the centre. As more prints were required, the two portions were butted together in the negative carrier of the enlarger and a paper positive was made; from this a paper negative was produced by contact printing. The break showed in a very pronounced manner, but by patient labour it was retouched out on both the positive and negative prints. The final print was then made by contact on Kodak Royal Bromoil, converted into a matrix and subsequently inked. So my final result represents a combination of the paper negative and bromoil processes.

### "SURVIVORS"

These trees growing on the edge of a high bank rising from the beach are exposed to the ocean gales. Their contorted trunks and limbs, resulting from a lifelong battle to survive the elements, appealed to me as a suitable subject for the paper negative process which is one favouring the production of the dramatic effect required. One afternoon when a low sun threw a thin line of light down the trunks, I saw my opportunity; a low position from the beach was the obvious one. The negative was technically good, but the bald sky would be hopeless for

exhibition purposes. A suitable cloud was necessary, one whose form would oppose the top diagonal line of the trees and so balance the composition. With conte crayon and stump, a cloud was drawn on the back of a paper negative—this idea I thought would be the easiest way out under the circumstances, as a natural cloud with the right shape and lighting would be hard to find. The final print was bleached, partially re-developed in D-72, rinsed and then immersed in sodium sulphide.

### "RURAL CAPRICE"

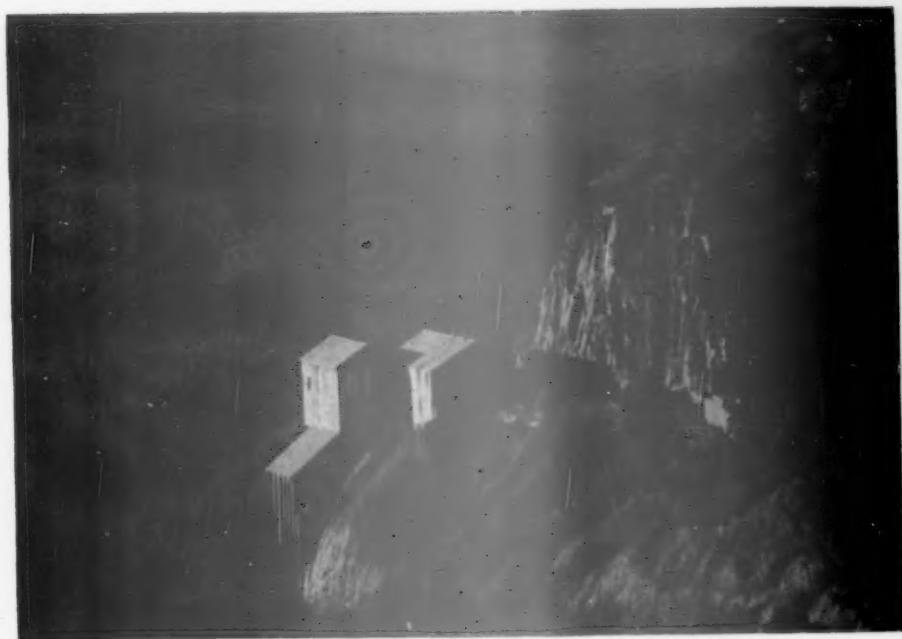
This was photographed with a Graflex on Super-XX Sheet Film, XI filter, bromide print on Kodak Royal. A certain amount of manipulation during enlarging was necessary to secure pleasing lines in the composition. The small reproduction is from a straight enlargement which fails to satisfy as the base line of the cloud and the sky line of the landscape are parallel and slope to the left, thus giving a strong inclination to lead the eye down out of the



picture. In the portfolio reproduction, this fault has been rectified. The cloud was masked off while printing the landscape. Then, with the red glass over the lens, the negative carrier was turned around in order to bring the base of the cloud horizontal. The whole sky was then printed in with the landscape portion masked off. Oil reinforcement was applied to the print to improve modelling and also render a more dramatic effect to the scene.

### "RAIN OVER WARRAGAMBA"

A Quarter-plate Speed Graphic with a wide-angle lens was used for this picture. One day in July friends took me to see the rugged scenery where the Warragamba and Wollondilly Rivers join the Nepean. While enjoying the sight of the vastness and the ruggedness, a heavy sunshower fell. The shadows will indicate that the sun was shining straight at the lens. Realising that this angle of view was the only one to allow the scintillating lights of the raindrops to show at their best, I took the position where the tree on the right stood directly between the camera and the sun. The result turned out better than expected. Printed on Kodak Bromide, White Fine Grain Lustre, 1/100 sec.,  $f/11$ , Super-XX film, no filter.



### A Mountain Quarry

(All these prints have been exhibited many times in international salons—some of them well over a dozen. Enough have been reproduced for readers to judge whether or not I have successfully expressed nature in some of her moods, and also whether I have been able, through the medium of photography, to convey my impressions to others.)

F.C.-K.

Gums of Queensland





## Survivors



**Rural Caprice**

(See also page 678)

Rain Over Warragamba





# Why Do You Make Photographs?

The common use of the words "amateur" and "professional" in relation to photography would be bettered by a little readjustment, it seems to me. Both words have two distinct meanings. "Amateur" means derivatively, "a lover," but it has come to mean also the beginner and the inexpert. It is the second meaning which is the almost universal photographic use.

Similarly, "professional" means one who works for financial return, but it has come to imply also a standard of technical competence. Though the two meanings are in this case less divergent, it is again the second which is most commonly stressed—and definitely in disparagement of the amateur.

Now it does not matter very much how words are altered by use, which shades or meanings are strengthened and which allowed to lapse through neglect, so long as this process does not come about through loose thinking and poor judgment. In the case before us, I cannot help feeling this is just what the common usage does imply.

It seems beyond doubt that popular opinion would put the professional in a position enjoying all the advantages, leaving the amateur to play a hopelessly out-distanced minor role. In all important respects exactly the opposite is the case. So far as still photography is concerned, and especially black-and-white photography, all the really significant advantages rest with the amateur. The professional probably does enjoy a slight advantage as to equipment, but all the really necessary equipment for most types of work is neither very complicated nor too frighteningly expensive. It is pleasant and helpful to have all the best most convenient aids to work with, but it can also be a real handicap if these things are allowed to assume an importance they do not honestly deserve.

Questions of technique must be a constant problem to almost everyone. Any one who suffers no anxiety on this score has either reached a rare degree of mastery, or is in a rut. But at least the mastery of such problems as are forever presenting themselves is equally within the reach of amateur and professional; and there is little justification either for the

By HAANEL CASSIDY

professional to take it for granted that he is automatically the more skilled craftsman, or for the amateur to let himself off with less than his best effort because he is "only an amateur."

"But," you say, "par in equipment, par in technique—what's left."

Well, from my point of view, everything that matters—*interest, passion, inspiration*. Without these nothing of any lasting value can result. I would be the last to assert that photography is a major art form, but I am firmly convinced that it is an authentic (if largely potential) minor one—and except insofar as it is being used toward a realization of these potentialities, it is exactly as important as sweeping the streets and less important than hoeing in the garden.

Obviously the amateur, who is free to let his interest roam where it will, has everything his own way in responding to inspiration. If he produces nothing of moment, he has only his own lack of passion to thank.

The professional, who must expend a large part of his time and energy fulfilling narrowly circumscribed commissions, is severely pinched where it hurts most. He is also subject to a severe psychological hazard; submitting to the very professional belief that there is a standard and accepted way of doing things. Along with this goes a feat of undertaking anything where success is not assured by these safe, standard methods. He knows what can be done—and what cannot be done. It is this last which is sometimes the most hampering restriction of the typical professional point of view. On occasion it can be a divine foolishness not to know what cannot be done.

Of course, mere quantity of experience can be a great aid in sizing up a situation or problem quickly. Practice does make it easier to see at a glance what would be normal, what might be risky but effective and, sometimes legitimately, what would be impossible. It is a matter of temperament and purpose,



REQUIEM\*

J. C. SCHLIEFERT

**PICTURE OF THE YEAR**  
**SUNRAYSIA CAMERA CLUB**

\*First, Class B, Open for September

whether with this knowledge one elects to stay and reap the lush corn, or whether one dares employ it to cut through the corn belt and push on toward the scarcer but also richer fruits beyond.

By this time it may begin to look as if I were maliciously determined to turn the tables, and leave the hapless professional prostrate at the very bottom of the wreckage. Not at all, for there is *no law against his retaining his amateur status*. He is perfectly free to all the advantages of both sides by keeping himself a professional amateur. If he can do that, he is in an enviable position, indeed.

Although it is not quite as easy as it may appear at first glance, it can be done and there are two ways of doing it. Just because he works for pay does not mean that he cannot also work for love. The problem is as old as art itself, has always plagued all types of artists, and for all one can see, always will.

As far as the first formula is concerned, the photographer may perhaps be less fortunate than other would-be artists. There must surely be a greater proportion of the work demanded of the photographer which is the most flat-footed routine. No adult human being could honestly delude himself into believing that it deserves, or could arouse,

sincere and adult enthusiasm. It has to be done, so let's get it over with. (To pretend otherwise is mere sentimental gush.)

But there are also jobs and problems which, even though they may originate under the stimulus of remuneration, are well worthy of enthusiastic interest for themselves alone. In such cases, the quality of persistent amateurism implies forgetting or going beyond the money drive immediately the job is undertaken and from then on yielding to the true aesthetic urge completely—or as completely as one is free to. This is the best kind of opportunity one can hope for in any basically commercial relationship. It is a type of work, and a mental attitude toward work, which necessitates taking more risk than standard routine stuff—even the risk of technical misfortunes, which are, of course, most unprofessional. It can also be among the most financially profitable.

Which brings us to our second formula. It calls for considerable stamina to carry a full load of professional work and on top of that indulge in a "busman's holiday." However, if the true drive of passion is there, it comes quite naturally, and is so satisfying that it proves to be indeed a holiday and a refreshment of the spirit.

"The Professional Photographer"

## Forthcoming Salons and Exhibitions

	Approx. Closing Date		Approx. Closing Date
<b>Port Colborne International Salon.</b> Information from: Mr. J. O. McKellar, 26 Tennessee Avenue, Port Colborne, Ontario, Canada.	Mar. 28th	<b>Bristol International Salon of Photography.</b> Information from: Mr. T. L. Martin, Receptionist-Secretary, c/o Port of Bristol Authority, Avonmouth Docks, Bristol, England.	Mar. 12th
<b>Michigan International Exhibition of Nature Photography.</b> Information from: Salon Chairman, R. E. Richard, Box 2411, Dearborn, Michigan, U.S.A.	Mar. 14th	<b>Solihull International Exhibition of Photographic Art.</b> Information from: Mr. Donald Allen, Hon. Sec., Photographic Society, 698 Warwick Road, Solihull, Birmingham, England.	Mar. 8th
<b>Seattle International Salon.</b> Information from: R. B. Pollard, P.O. Box 605, Seattle, Washington, U.S.A.	Mar. 15th	<b>Norton-on-Tees International Salon.</b> Information from: Hon. Sec., J. T. Marriott, 5 Grosvenor Road, Stockton-on-Tees, England.	Mar. 11th
<b>American Photography Competition.</b> Information from: "American Photography," 607 Guardian Buildings, St. Paul 1, Minnesota, U.S.A.	Mar. 15th	<b>Hansworth P.S. International Exhibition</b> Information from: Mr. J. T. Parry, Hon. Sec., Exhibition Hall, c/o Caretaker, 9 Wrotham Road, Hansworth, Birmingham, England.	Mar. 16th
<b>Charleston Salon Camera Club.</b> Information from: Mrs. R. M. Valley, Gibbs Art Gallery, 135 Meeting St., Charleston S.C., U.S.A.	Mar. 15th	<b>Harpenden P.S. Open Exhibition.</b> Information from: Exhibition Committee, 8 Bloomfield Road, Harpenden, Hertfordshire, England.	Mar. 22nd
<b>Washington D.C. International Photographic Salon.</b> Information from: Mrs. Lee Beiser, 3119 Second St., North Arlington, Virginia, U.S.A.	Mar. 15th	<b>Southgate International Colour Slide Salon</b> Information from: Mr. W. J. Linbird, Hon. Sec., 2 Dennis Parade, London N14, England.	Mar. 18th
<b>International Salon of Speleological Photographic Art.</b> Information from: Mr. Burton Faust, 6255 Twentieth St., N.W., Washington D.C., U.S.A.	Mar. 21st	<b>Irish International Exhibition of Pictorial Photography</b> Information from: Exhibition Secretary, c/o Photographic Society of Ireland, 11 Hume Street, Dublin, Ireland.	Mar. 25th
<b>Toronto International Salon of Photography.</b> Information from: Salon Secretary, Toronto Camera Club, 2 Gould St., Toronto 2, Ontario, Canada.	Mar. 19th	<b>Royal Adelaide Exhibition, Photographic Section</b> Information from: H. E. Winterbottom, General Manager, Pirie Street, Adelaide, South Australia.	Mar. 7th (1952 only)
<b>South African International Salon.</b> Information from: Salon Secretary, P.O. Box 7024, Johannesburg, South Africa.	Mar. 15th		



*H. S. Lucraft*

**HORATIUS**

1950 MEMBERS' EXHIBITION

*from the* **VAN RAALTE CAMERA CLUB (W.A.)**

*J. A. Jeffery*  
**THE BREAKER**





J. M. Groom

SAND BOY

**A Members' Exhibition**  
**Van Raalte Camera Club**

*John Dent*  
**DEIRDRE**







N. G. Ellison

LYNETTE

**A Members' Exhibition**  
**Van Raalte Camera Club**

**A Members' Exhibition**  
**Van Raalte Camera Club**

*J. H. Young*

**LES SYLPHIDES**





*H. C. Jones*

**ARCHWAY VISTA**

**A Members' Exhibition  
Van Raalte Camera Club**

*R. C. Steele*

**UNLOADING**





A. Kniep

THE SQUALL



*H. F. Roper*

**'TWIXT EARTH AND SKY**



**A Members' Exhibition  
Van Raalte Camera Club**

*H. C. Searle*

**PEPPERMINT GROVE**



# A Closer Look for your Camera

Most of us have tried, in our youth, to take a box camera picture of something a foot away. The result was shockingly fuzzy. When we stood back far enough for a sharp picture, the image was much too small. Even a focusing camera at  $3\frac{1}{2}$  feet isn't close enough for many subjects. Cameras are like old folks—they can see distant things nicely, but need spectacles for a close look.

Why won't a reasonably simple camera photograph close-ups a foot away? You can take close-ups with extension bellows, extension backs and so on. Building close-up ability into a camera greatly increases its cost. The movement needed to focus a small camera lens from infinity to  $3\frac{1}{2}$  feet is a small fraction of an inch, but five times as much to focus a foot away. This prohibits front element focusing, it complicates whole-lens focusing. Another problem is ensuring that the subject is in sharp focus. Close-up focus is very critical, a regular rangefinder will not operate as close as that. Ground glass focusing is usual with cameras designed for extreme close-ups. A third problem is viewfinding. The ordinary viewfinder is designed for greater distances. It sees the subject from a different point than does the camera lens. This difference becomes serious when taking close-ups.

All this makes close-ups with an ordinary camera appear out of the question. Fortunately, there are ways by which you can solve, for your own camera, the three problems:

1. Changing the focus sufficiently for close-ups.
2. Measuring the subject distance accurately enough.
3. Viewfinding for close-ups.

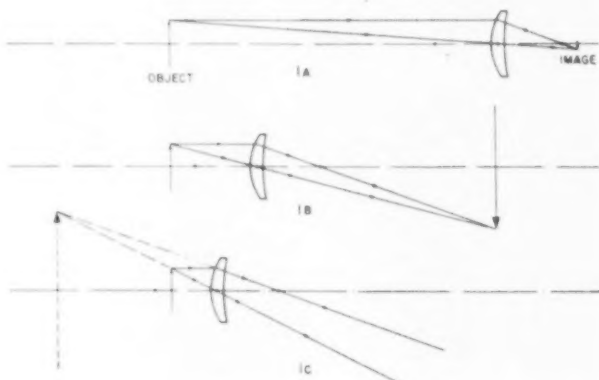
\*Eastman Kodak Company

How a virtual image is formed. In 1A and 1B, real images of different sizes are formed behind the lens. In 1C, the lens is so close to the subject that a virtual image (dotted line) is formed in front of the lens.

By JOHN W. McFARLANE\*

1. *Focusing Adjustment.*—We all know how a "positive" lens forms a real image—the type that falls on a ground glass or on film. A positive lens can do another thing, not so well known, but quite important in solving our problem. If we hold a positive lens quite some distance from an object as in Fig. 1A, we secure a real image, as usual. It is upside down. (We use an arrow as a subject to show which side up the image is.) Let's bring the lens a lot closer to the arrow—Fig. 1B. We still obtain a real, inverted image, but much larger than before. Now, move closer still—Fig. 1C. What happened? The two light rays drawn from the arrow head are not coming together, so they can't form a real image. But if you let these rays come into your eye, they appear to come from the same point, some distance on the other side of the lens. In fact, you see an arrow, larger than the actual one, farther away, and right side up. It is called a "virtual" image. There is a virtual image when the lens-to-object distance is equal to or less than the focal length\* of the lens.

\*The two dots in each drawing represent the two foci of the lens. Note that in each drawing, one light ray is drawn parallel to the lens axis. This ray is therefore directed by the lens through one focus—just as all rays from a very distant object are. The other ray is drawn from the arrowhead through the centre of the lens, without changing directions. This procedure will always show you where the image will come, and whether it is real or virtual—try it if you prefer to work this way.

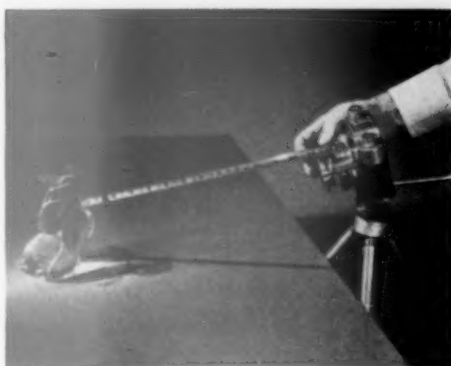


There is nothing mysterious about a visual image. You can *see* it, but you can't project it on a surface. The image you see through a hand magnifier is virtual. The face gazing at you from the bathroom mirror is virtual. If you dug away the wall behind it, you couldn't make that image fall on a screen no matter what you did.

How does a virtual image help us. Our camera stubbornly demands a subject some distance away, 15 feet for a fixed-focus camera. So we provide it with a virtual image, which can be photographed just as exactly as it can be seen. We select a positive lens of the correct focal length to use as a supplementary lens. A 3-plus lens, which has a focal length of 13 inches, held 12 inches from an object, creates a virtual image 15 feet away. So any camera at all, focused at 15 feet, will give you a beautifully sharp image when it looks through a 3-plus lens at something a foot away.

We can create a virtual image at infinity, by putting a positive lens at its focal length from the subject. This image can be photographed when your camera is focused for infinity. The same 3-plus lens then focuses your camera for a subject at 13 inches. Likewise, a virtual image can be made at  $3\frac{1}{2}$  feet, and photographed with a camera lens set at the  $3\frac{1}{2}$  foot mark.

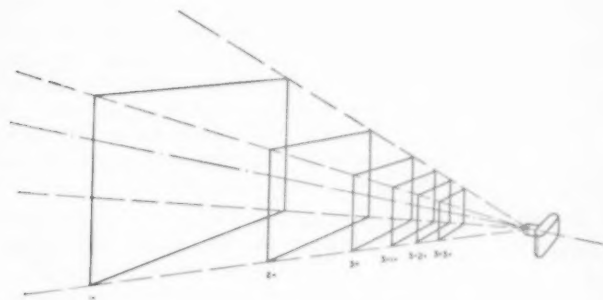
So when you see a table or graph which gives subject distances for various focusing scale settings, think of the supplementary lens concerned as making a virtual image at the distance the scale says. It gives the camera something it can see. There are other ways of considering how these lenses work. You can compute the focal length of combined camera and supplementary lenses, the effective extension for their infinity position, and figure the subject distance from that, if you really insist.



The simplest but not the most convenient way of getting the subject distance right, is to measure it carefully from the subject to the front of the supplementary lens. This demands placing the camera on a tripod.



String method of focusing with a supplementary lens. This permits holding the camera in the hand, but demands that allowance be made in the finder for parallax cut-off. The knot in the string indicates the position of sharp focus.



Subject planes in focus for various positive supplementary lenses used singly and in combination. The camera is focused at infinity.

TABLE 1.—SUBJECT DISTANCE AND FIELD SIZE FOR ROLL-FILM CAMERAS WITH SUPPLEMENTARY LENSES  
Subject Distance in Inches from Front of Supplementary Lens

Camera Size		Kodak Close-Up Attachment (0.75+)		Kodak Portra Lens 1+		Kodak Portra Lens 2+		Kodak Portra Lens 3+	
Approximate Negative Size	Average Focal Length	Camera focused at inf. Subject Distance 52½ in.	Camera focused at 38 ft. Subject Distance 23½ in.	Camera focused at inf. Subject Distance 38½ in.	Camera focused at 3½ ft. Subject Distance 20½ in.	Camera focused at inf. Subject Distance 19½ in.	Camera focused at 3½ ft. Subject Distance 13½ in.	Camera focused at inf. Subject Distance 13 in.	Camera focused at 3¼ ft. Subject Distance 10 in.
APPROXIMATE FIELD SIZES									
1 × 1¼ in. 24 × 36 mm.	50mm.	(inches) 25½ × 37½	(inches) 10½ × 16	(inches) 18½ × 28	(inches) 9½ × 14	(inches) 9½ × 14	(inches) 6½ × 9½	(inches) 6½ × 9	(inches) 4½ × 6½
1½ × 1¾ in. 28 × 40 mm.		(inches) 29½ × 42	(inches) 12½ × 17½	(inches) 21½ × 31½	(inches) 10½ × 15½	(inches) 10½ × 15½	(inches) 7½ × 10½	(inches) 7½ × 10½	(inches) 5½ × 7½
1½ × 2¼ in. 4.0 × 6.0 cm.	75mm.	(inches) 28½ × 40	(inches) 12 × 16½	(inches) 21½ × 30	(inches) 10½ × 14½	(inches) 10½ × 14½	(inches) 6½ × 8½	(inches) 7½ × 9½	(inches) 5 × 7
2¼ × 2½ in. 6.0 × 6.0 cm.		(inches) 40 × 40	(inches) 16½ × 16½	(inches) 30 × 30	(inches) 14½ × 14½	(inches) 14½ × 14½	(inches) 8½ × 8½	(inches) 9½ × 9½	(inches) 7 × 7
2¼ × 3¼ in. 6.0 × 9.0 cm.	100mm.	(inches) 30 × 43½	(inches) 12½ × 17½	(inches) 22½ × 32	(inches) 10½ × 15½	(inches) 11½ × 16½	(inches) 6½ × 10	(inches) 7½ × 10½	(inches) 5½ × 7½
CAMERA FOCUSED AT 4 Ft.									
2¼ × 4¼ in. 6.3 × 11.0 cm.	128mm.	Subject Distance 25½ in. 11¼ × 19		Subject Distance 21½ in. 9½ × 16½		Subject Distance 14 in. 6½ × 10½		Subject Distance 10½ in. 4½ × 7½	
		26 × 44½		19½ × 33½		9½ × 16½		6½ × 11	

You will notice we don't mention the focal length of the camera lens. It does not matter. It does affect depth of field, but not subject distance. The power of the supplementary lens, and the setting of the camera focusing scale, are the only things that determine subject distance.

What does the "three-plus" mean? The number is the reciprocal of the focal length in meters. So the focal length of the 3-plus lens is  $\frac{1}{3}$  meters, or about 13 inches. The plus means the lens is positive, or converging. These numbers add up to give the power of a combination of lenses. A 2-plus and a 3-plus used together give a 5-plus. Likewise, a 3-plus and a 1-minus used together (if you needed a 2-plus and didn't have one) would give a 2-plus in effect.

2. *Having the Distance Right.*—Now that our camera is focused for a good close "look," do you just aim and expose? If you do, you will obtain a weird picture, and be able to explain learnedly that the supplementary lens has upset the corrections of your camera lens. But the lens is more correct than your technique. Guess-focus is not good enough. You are used to a depth of field of many feet—it is now a few inches, or even fractions of an inch. The depth, for a 2¼" × 3¼" camera with a 100mm. lens, is only a quarter of that for a 24 × 36mm. camera with a 50mm. lens, other things equal. This is a strong reason in favour of miniature cameras for close-ups. Another thing—the

shallow depth at wide aperture makes it essential for you to use small lens apertures. So any effect the supplementary lens has on definition, and the effect is small, disappears at the aperture you must use.

So you must measure the distance, and with great care. The simplest, but not the easiest way, is to hold a ruler against the supplementary lens. A better way is to tie a heavy thread or fishing line to the supplementary lens and have a knot at the proper distance. You tie it on by a loop held between the insert ring and adapter ring of the supplementary lens. Use it by stretching it out with one hand (see page 699). A still better means of rangefinding will be referred to later—the focal frame.

3. *Viewfinding.*—Now we come to the third problem—viewfinding for close-ups. The usual miniature or roll film camera has a difference in viewpoint between finder and camera lens. This difference, known as parallax, does not matter in ordinary picture-making. You must allow for it in close-up viewfinding. When the finder is above the camera lens, it sees an area above that which the camera lens "sees." A subject one foot from the camera, may have the top quarter "scalped off," if you ignore this effect.

You can correct for parallax this way: Apply a piece of tape as a narrow strip across—or mark a small arrow along one side of the front element of the viewfinder and a quarter

of the height of this element down from the top edge. This tape or mark is for a subject distance of 13 inches. To use the arrow, look through the finder and select an object along the top edge of the framed area; now, tilt the camera up until this object is seen opposite the mark concerned; the camera lens now "sees" about the same area as did the finder. Corresponding marks can be applied at  $\frac{1}{2}$  and  $\frac{1}{4}$  the height for subject distances of 20 and 30 inches, or their location can be estimated from the  $\frac{1}{2}$  mark.

*An Idea to Simplify Close-ups.*—There is a gadget you can make that will solve both range and viewfinding problems, and accurately, too. The "focal frame" is a frame-like device attached to the camera base, which extends and surrounds the area photographed. It is just outside this area, so it does not show in the picture. The frame can be made to come exactly at the plane of sharpest focus, but it is more practical to have it a bit closer to the camera. True, the focal frame gives you just one working distance and field size. So you make one for each supplementary lens. Experience shows that a series of fixed field sizes is quite practical. You may be tempted to make a continuously adjustable one, but if you do, remember that it must be adjustable in three ways—distance, height and width. Try fixed ones first. Incidentally, the focal frame has such a steadying effect on the camera that you can adopt 1/25 sec. as a standard



Photographic test to locate exact position of focus and extent of depth. The pencil point is at the plane of a focal frame.

shutter-setting. You can even hold a 1/10 sec. exposure without trouble. This is very helpful, as you need small apertures for enough depth of field in close-ups.

*How to Make a Focal Frame.*—You will need some  $\frac{1}{4}$ -inch iron rod, a hardwood board, and a few screws and things. You can build it from fence wire, but with this wire you can never be sure whether or not it has been twisted out of alignment. So use rod—it will "stay put." You will also need a supplementary lens. Secure a 3- or a 2-, although you will eventually want both.\*

\*Temporarily unavailable in Australia

To be Continued

#### DEPTH IN INCHES AT $f/8$ AS STATED:

##### Camera Lens

50mm.		$f/22$		16		11		8		5.6		4	
75-80mm.		32		22		16		11		8		5.6	
100-105mm.		45		32		22		16		11		8	
Sup. Lens and Focusing	Working Distance	Far Side	Near Side	Far Side	Near Side	Far Side	Near Side	Far Side	Near Side	Far Side	Near Side	Far Side	Near Side
1+, $\infty$	40 in.	30	12	20	9 $\frac{1}{2}$	12	7 $\frac{1}{2}$	8	5 $\frac{1}{2}$	5	4	3 $\frac{1}{2}$	2 $\frac{1}{2}$
1+, 4 ft.	22	7 $\frac{1}{2}$	4	4 $\frac{1}{2}$	3 $\frac{1}{2}$	3	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1	1
2+, $\infty$	20	6	3 $\frac{1}{2}$	4	2 $\frac{1}{2}$	2 $\frac{1}{2}$	2	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1	$\frac{1}{2}$	$\frac{1}{2}$
2+, 4	14	2 $\frac{1}{2}$	2	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1	1	1	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3+, $\infty$	13	2 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	1 $\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3+, 4	10 $\frac{1}{2}$	1 $\frac{1}{2}$	1	1	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3+1+, $\infty$	10 $\frac{1}{2}$	1 $\frac{1}{2}$	1	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3+1+, 4	8 $\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3+2+, $\infty$	8	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3+2+, 4	7	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3+3+, $\infty$	6 $\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
3+3+, 4	5 $\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$

# THE APPEAL OF LOW KEY

*F. D. Greentree*  
REFLECTIONS AT DUSK







*Frances G. Norris*

DRAWING THE NET

*C. S. Christian*  
SECRET TREASURES



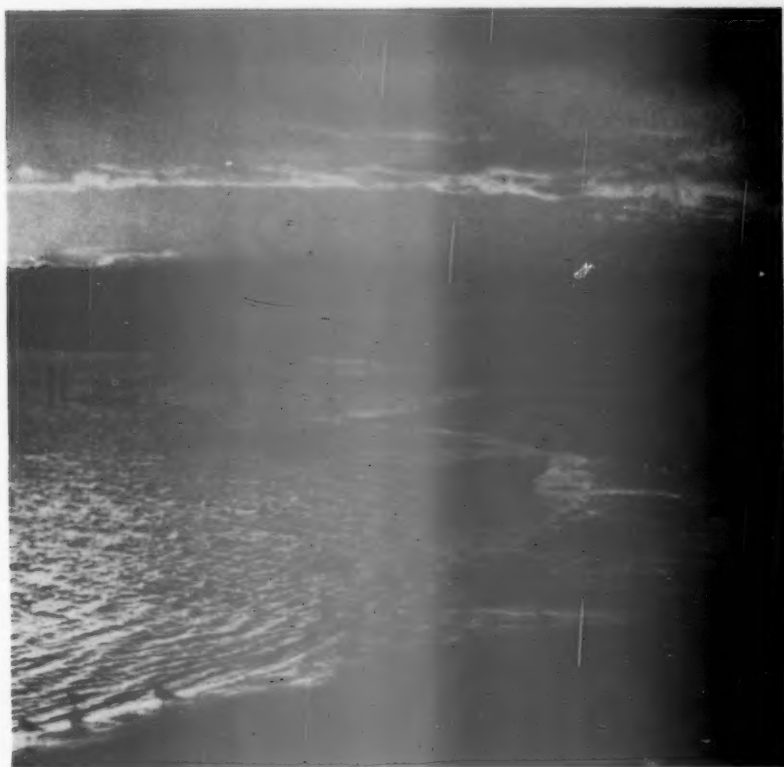


*Molly Lyons*

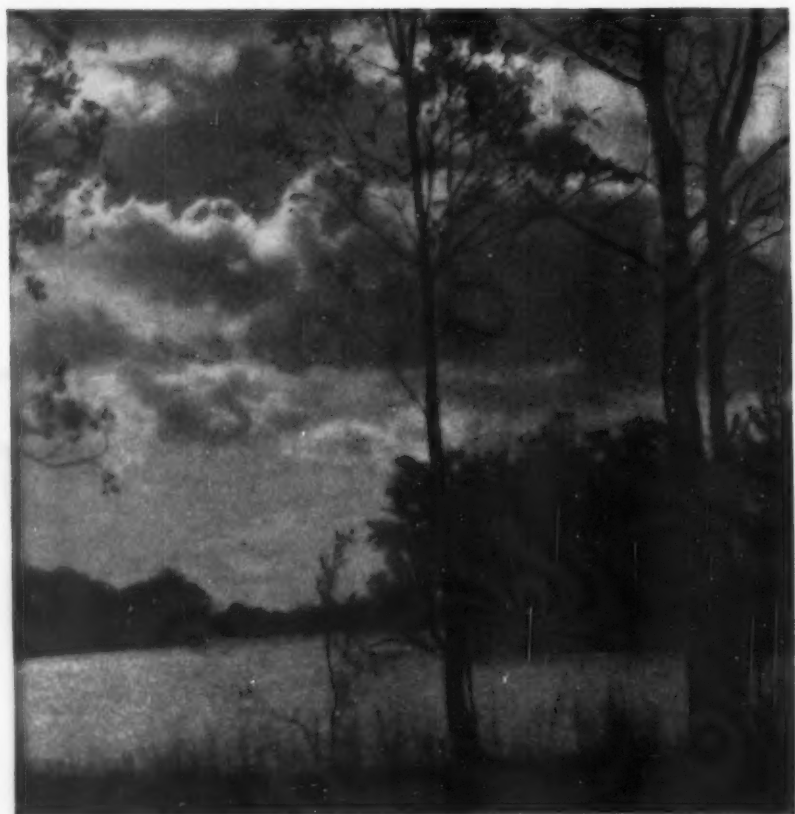
BEGINNER'S LUCK

*Molly Lyons*  
RIPPLED WATER





*H. R. D. Stewart*  
PRELUDE TO NIGHT



*E. J. R. Taylor*  
EVENTIDE



*A. B. Maddock*

DEPARTING DAY





*G. W. Gardner*  
MARSH SENTINEL

*L. D. Diverall*  
SMOULDERING LEAVES



*G. F. Howman*

MEADOW GRASS





*H. R. D. Stewart*  
DONKEY SERENADE



*B. Britt*

FORCE



# Review of Contest Entries

NUMBER OF ENTRIES .. ..	138
(A/S 12, B/S 18, A/O 40, B/O 68)	
NUMBER OF COMPETITORS .. ..	61
NUMBER OF NEW COMPETITORS .. ..	11
NUMBER OF PRIZE AWARDS .. ..	24

**J.F.A., South Camberwell.**—Glad to see "Raising the Dust" in our prize list at last. This possesses a fine sense of movement, while the shadow of the tree makes a very convenient foreground.

**A.F.A., Randwick.**—Welcome to the contest. "The Dawn Road" is all right as far as it goes but, in the absence of colour, it is hardly a scene that offered you a great deal. The road formation does not appear to be definite enough to form the principal motive and we therefore suggest that you use the left-hand half only. Incidentally, this section is very much better technically than the remainder, and we suggest that the enlarger be overhauled. As far as 24 x 36mm. work generally is concerned, we advise that bolder subjects should be sought as these are more suitable to the format than distant landscapes.

**A.J.A., Port Kembla.**—"Al Fresco" is above the average for picnic groups by virtue of *contre jour* working, pleasing grouping and general informality. "Water Baby" awarded HC for good animation supported by pleasing technique. "Ruth of Moab" also HC but we feel the treatment is far from satisfactory—lighting too strong, viewpoint too low and camera too close to the model. Interest in "No. 4" is very scattered; there seems to be enough for half a dozen pictures here.

**R.L.B., Mittagong.**—Congratulations on the prizewinner, which should make an excellent enlargement, subject to a little local reduction with a view to lightening the trunks of the trees which are at present very similar in tone to their backgrounds. Next we would place "Malcolm's Track"; this is nicely arranged though mainly a subject of personal interest. Similar remarks apply to "Evening Drink." The "Waterhole" could be considered mainly as a colour subject.

**C.A.B., Mittagong.**—Of your four, first place would probably go to "Bubbles and Bullrushes," though once again this is more in the nature of a colour subject. An enlargement would provide an opportunity for a number of experimental trims. "Cement Works" is mainly of souvenir interest while the lighting conditions were hardly suitable for "Still Water"—but in any case, it is better to concentrate on either the landscape or the water without endeavouring to cover both in the one frame. "Between Two Trees" is quaint but rather formal as an arrangement. When enlarging, take trims from top and left.

**F.E.B., Sydney.**—"Woman's Glory" had possibilities but the pose seems generally uncomfortable—would perhaps be improved by some form of twisted trim. The decorative subject is very pleasantly handled but, as a subject, is somewhat lacking in novelty. We suggest a slight trim from the left with a view to bringing the entrance of the branch directly from the bottom left corner.

**L.G.C., Red Cliffs.**—Attractive technique is shown in both current entries. "Washing Day" seems to possess the stronger appeal, but there hardly seems to be any need for the inclusion of the oil drums, etc.; trims from left and foreground are suggested. "The Winding Stream" had possibilities, but we feel that this is in the nature of a two-picture arrangement; actually, the grazing cattle have little in common with the winding river and shipping beyond.

**A.C., Maitland.**—Welcome to the contest. Fair technical quality is shown in your portrait of the lad, but the arrangement cannot be considered satisfactory with so much distortion of his extremities. This is a point to be watched in full length portraits when some portions of the anatomy are closer to the camera than others. Apart from that, it is desirable to introduce some story-telling element so that your picture will possess general interest.

**C.S.C., Ainslie.**—Of your current series we consider the prizewinner as reproduced to be easily the best. "News Behind the News" depends mainly on its title; nevertheless, an amusing candid. We also like "School Holiday," which is effectively carried through by the semi-silhouette treatment of the foreground. "7.40 a.m." also HC, but hardly outstanding as a street scene in which some additional element is required nowadays. "Phototropic" is ingenious, but we are not very happy about the very dark background and horizontal format.

**L.J.C., Bogong.**—HC for "Frozen Assets." The principal difficulty is one of composition, though probably this was the only available viewpoint. For your album take trims from foot and right with a view to concentrating interest.

**A.A.C., Homebush.**—Welcome to the contest and congratulations on two listings at first appearance. Both prints are technically very good, in fact, excellent for 24 x 36mm., but they remain in the record class. We recommend you to study the best available examples of pictorial work with a view to developing your individual outlook.

**F.L.E., Narramine.**—"Country Show" offered the most possibilities but your outlook here was much too general; this was an occasion for close-ups and candid. "Railway Crossing" is rather static; might look more exciting on a misty morning. "Mooring Ropes" is one of the old favourites but in any case it is a subject that is practically impossible to compose.

**F.J.E., Grange.**—Both entries meritorious; of the two we prefer the atmospheric sunset "Silver Lining." Here the cloud formation was very attractive, but the foreground hardly seems worthy of it; once again we believe that when a good cloud formation is available it should be recorded without foreground with a view to subsequent use when a suitable foreground can be recorded on a separate negative for subsequent overprinting. The gnarled trees subject possessed possibilities, but lighting conditions were very matter-of-fact—we cannot help feeling that this type of subject always needs dramatising.

**C.G., Oyster Bay.**—Welcome to the contest. Technique and outlook very fair, though print quality a little on the flat side, suggestive of cold or exhausted developer. Considered as a road scene, the viewpoint for "Back Road" is hardly satisfactory as the road actually occupies only a very small portion of the frame. For your album concentrate on the left-hand half using a vertical format.

**A.G.G., East Coburg.**—Third (Equal) for "Misty Morning," a very delicate impression of this subject matter. Considered as a composition we would like to see the right-hand portion of the tree foliage touching the margin of the print; you might like to consider the advisability of a 14" trim from that side.

*A.L.G., Geelong.*—A generally attractive batch, well presented with excellent technique. The prizewinner is very unusual; our only criticism would relate to the fact that the figure is too similar in tone to the rock to play any particular part in the composition. The obvious thought is to have her nearer to the cliff face—but then perhaps young ladies are not too keen on posing on the edges of cliffs. Next we would place "Day's End," a pleasing atmospheric arrangement, but this was an instance where ground-level camera viewpoint was desirable in order to show all the legs of the cows rather than to have them confused with the skyline. "Forest Pathway" is nicely handled for a glen subject but, as ever, it is next to impossible to establish a composition in these areas. You might experiment in the direction of bringing up the pathway more definitely as a motive.

*R.H., Murray Bridge.*—Your series shows an interesting variety of subject matters, but few offered you much in the way of pictorial possibilities. "Lone Stranger" is the more novel subject; for your album take trims from either side and foot, using a brighter print if possible. The speedboat subject required a more elevated viewpoint—looks as though it was a matter of climbing a tree! It might be possible to do something in the direction of printing in the over-bright foreground of broken water; alternatively, concentrate on the top-left quarter. "King Street" is certainly a street scene but hardly of pictorial interest, being mainly in record vein. For your album take a trim of a couple of inches from the top with a view to concentrating interest directly on the foreground, as this is the most appealing area. Attractive print quality is shown in "Almond Blossom" but these flowering trees set a substantial problem to the photographer in that they present us with "too much of a good thing"—it is next to impossible to select any small section that falls into a pleasing individual composition. Lighting contrasts were very severe for your park scene and, in any case, the exposure was rather brief with 1/25 sec., *f*/6.3, using a yellow filter. Apart from that, park scenes are by their nature exceedingly formal. For your album we think you would like this photograph better as a vertical, taking a trim of about 2½" or 3" from the left.

*R.T.L., Concord West.*—HC for "Impending Decision"—well-handled technically, but we feel that the action tends toward the theatrical side, though this effect might be lessened by a slight trim from the left and another from the top to balance up.

*H.P.J., Coogee.*—Thanks for current entries. Of the pair we prefer "Hillside Plough," which embodies a nice sense of movement. The problem with scenes of this type is the high reflecting power of the paddock grass which tends to produce so much light tone in the background—there appears to be no obvious solution to this. "Outward Bound" is generally well-handled with a good centre of interest.

*B.J., Wollongong.*—HC for "Club Outing" which is certainly a characteristic "scene from everyday life," but one that might well have been photographed at closer quarters so that the action could have been more freely appreciated. "Outlook" is on the contrary side, and we are wondering whether the inclusion of the youngster was necessary as she is so similar in tone to her surroundings; in any case, she does not appear to be showing a great deal of interest in the proceedings.

*N.R.J., Roseville.*—Your 'plane subject is an excellent result for 24 x 36mm. and a valuable souvenir of the occasion. We are looking forward to seeing some of your general pictorial work in due course.

*T.J.L., Port Kembla.*—HC for "Breakwater," an excellent result secured with your Purma Special,

but we are wondering whether the inclusion of so much sky is desirable, as the interest is chiefly the pattern formation of the fishing boats. The other print (youngsters paddling) seems rather on the empty side; we think it would have been better handled at closer quarters. Again the tonal rendering is excellent.

*L.B.K., Albury.*—Welcome to the contest. Very fair contact quality is shown in your initial entry, to say nothing of a promising pictorial outlook. This one should make a pleasing enlargement, taking trims from either side with a view to concentrating interest.

*J.A.K., Greta.*—"Loading" had possibilities, but the lighting conditions were hardly in your favour; improved; for instance, a looking-down viewpoint would have avoided the existing state of affairs in which your models are mixed up in the detail of the ship immediately behind. The sunset subject possesses greater atmospheric appeal, but the treatment is on the heavy side. Taking it generally, we feel that for scenes of this type it is better to concentrate on the play of light and shade in a comparatively small area such as that included in the bottom right quarter. After consideration we think you will agree that the top half of your print contributes very little to the general motive.

*G.O.K., Horsham.*—"Super" print quality and novelty of subject matter once again carry through "The Cousin from Town." Next we would place "The Thriller," subject to a trim of about 1½" from the foot with a view to concentrating interest. As to the two Scotch "bawbee" efforts, the problem is how to establish the tiny coin as an important motive. "Found Sixpence" is the better but drastic all round trims are recommended with a view to emphasising the small coin. A circle might also be tried.

*W.H.L., Maitland.*—Welcome to the contest and full marks for a promising outlook. The prizewinning Mexican character study is perhaps the best, this being well carried through in a harmonious low tonal scheme. "Idle Reflection" is on the heavy side; this is the type of subject in which the charm normally depends on the effective reproduction of the curious reflection patterns. "Country Lane" is successful to a point, the subject matter being somewhat slight and exposure unduly reduced; for your album we would suggest trimming almost to the edge of the gate on the left with a view to concentrating interest. "Sunday Afternoon" effectively records the occasion—would be improved by darkening the brightly-lit tree on the left and the likewise brightly illuminated grass in the foreground as shown in print returned. As it is, these highlights tend to draw attention from the principal subject matter. Your mounting is satisfactory except that modern taste tends towards vertical mounts for all subjects. Lettering is rather prominent. Use pencil and print the title below left corner of print.

*H.G.L., South Strathfield.*—Welcome to the contest. Your old wharf subject is excellently recorded on 24 x 36mm. format. Considered as a composition, the scope is rather general and we would recommend trims from either side and from the top with a view to improving unity generally.

*L.K.L., Oakleigh.*—Neither of your subject matters, in our opinion, offered you a great deal. Your "Tranquil Palms" (Norfolk Island pines?) needed dramatising by some special effect of light; by normal lighting they tend to look rather matter-of-fact. For your album take a trim of an inch or so from the top and endeavour to print in a little darker tone for the grassy sandbank—we think you will be pleased with the result. "Two's Company" (carpenter and cat) appears to be of family interest only but, in any case, it would have been better to place the cat and the glue pot over to the right of the carpenter so that the former could assume a rightful degree of motive,

*K.G.L., Bega.*—"Smugglers' Cove" well recorded; as a subject mainly of souvenir or tourist interest; in any case, it should have been possible to obtain a viewpoint less cluttered up with foreground foliage. We recommend a study of the best available pictorial work with a view to developing your personal outlook.

*A.B.M., New Town.*—Third (Equal) for "Tough Guy" an excellent character portrait; our only comment would relate to the rather bright background lighting which tends unduly to emphasise the dark outline of coat and hat. Next we would place "Morning Light" which, thanks to its attractive atmosphere is above the average for looking-down street scenes. There is a slight feeling of emptiness and we consider that trims from top and bottom would be in order. Both "Morning Calm" and "Winter Sunlight" suffer from a degree of under-exposure while there seems to have been no reason for the use of a filter in the latter. "Winter Sunlight" would have been improved by a trim of about an inch and a half from the left, thereby bringing the second storey of the building into a greater degree of importance. "Philip" is mainly of family interest though a good result with artificial light.

*L.R.M., Goulburn.*—We are pleased to note your developing outlook. The better is "Deserted Half-way Houses" though, in this instance, it would have been better to include a little of the foreground rather than the top of the wall and sky beyond. If the spot is handy it might be worth trying again under varying conditions of light. "Lake George" is mainly of souvenir interest rather than pictorial. Thanks for letter.

*R.M., Swansea.*—Welcome to the contest and congratulations on three listings at first appearance. The prizewinner is the best but, although technique generally is good, there are many small surface defects that call for effective attention. Considered as a composition, the scope is rather general and some trimming, especially from the left, might be considered. "Sheep" represents a courageous venture in the direction of a foreground for landscape. The general handling is very competent, and you are certainly to be congratulated on having so exactly recorded what you had in mind. At the same time, we cannot help feeling that the animals are rather dominating as foreground material. "Dungog Landscape" is an excellent result considering the lighting conditions. Our principal comment would relate to the galvanised iron roof which needs a considerable degree of toning down.

*H.M., Atherton.*—The better of your two is that of the youngster feeding the orpingtons—a familiar scene, but yours has the merit of simplicity and good grouping supported by satisfactory print quality. "The Loader" is on the contrasty side but, in any case, too much appears to have been included; it would have been better just to concentrate on the man and the ends of the logs rather than the whole truckload and the rear buildings.

*L.S.M., Eagle Junction.*—A generally pleasing series, the best being the HC landscape which appears to have distinct possibilities for an enlargement. The foreground tree is interesting and its branches fill up the sky area very decoratively. The sunset subject is also attractive, thanks to the soft tonal range and slight foreground interest. "After Rain" more of a colour subject; when reduced to black-and-white, most of the interest seems to be too distant.

*F.A.H.M., Ballarat.*—The better of your two is "Bella Vista," which possesses a very pleasing tonal range. Considered as a composition, there is a tendency for the arrangement to fall into two halves, one to the left and the other to the right. The other landscape

also tends to be on the general side but, apart from that, the appeal of the basic material is not very strong. We are pleased to note the substantial improvement in technique, but your outlook still tends to be too general.

*M.M., Clifton Gardens.*—Congratulations on "Isoloma," a well-handled impression of this interesting plant. HC for "Spring" (in the Blue Mountains)—a delicate interpretation.

*R.H.N., Balgoolah.*—"Evening Lights" is perhaps the most appealing of your pair, though the print shows a fair degree of diffusion; this may be partly due to the distant nature of the scene. Print of "Beside the Lake" is on the bright side and it would also be desirable to introduce more tone into the foreground, as this at present tends to draw too much attention. The arrangement generally is pleasing.

*R.L.N., Mount Isa.*—Congratulations on "The Fisherman," which will shortly be reproduced. Attractive print quality is shown in "New Australian," but viewpoint is low and treatment very formal.

*F.A.P., Surat.*—Current entries are indicative of considerably improved outlook. "Rose Bay" is an attractive atmospheric effect, the soft nature of the clouds being very helpful. Interest in "Low Tide" is rather scattered with important lines leading in so many different directions. The soft tonal range is pleasing.

*G.F.P., East St. Kilda.*—Of your pair we prefer "Harbour Scene." The print quality is satisfactory and the general arrangement very fair. The central horizon line represents a weakness; there is always a tendency for bare masts against the sky to assume too great a degree of importance. "Fishing Chores" is a humorous little picture that is worthy of additional work. The present print is too contrasty; note especially the high contrasts in the top half which tend to draw too much attention.

*S.G.P., Abbotsford.*—Third (Equal) for "Canberra Landscape" which strikes a slightly different note for this type of subject. The decorative shapes of the trees were certainly helpful on this occasion.

*F.J.R., Healesville.*—Glad to hear from you again. Your work is well presented, but we feel that in most instances the subject matter was hardly worthy of the care you have lavished on its interpretation. "To the Beach" is perhaps the most promising, as it possesses some atmospheric and decorative interest. "Sunlit Foliage" might come next, but a considerable amount of work would be necessary to obtain the best from this subject; we are thinking of a much darker print (with suitable cloud printed-in) with trims from right and foreground. "The Curator's Cottage" could be considered of souvenir interest only; the best part is surely the quaint semi-silhouetted branch in the top-right corner. The table-top is on the dark side, but then unrelieved window lighting is seldom satisfactory; it usually requires helping out by artificial light.

*A.H.R., Bondi.*—We consider "Sunday Stroll" to be the best of your trio but the print is on the hard side, the group of strollers lacking in unity and there is an overall impression of diffusion. For your album take a trim from the top and introduce more tone into the pathway. "The Last Rays" had possibilities, but we feel that exposure was cut unduly short considering that a red filter was used. The overall impression is excellent for 24 x 36mm. format—certainly it is a good deal better than the technique of "Evening Silhouette" from a 2½ x 2½ negative. The latter subject hardly seems worthy of the large print, as there is no particular composition or subject matter of interest.

*R.S., Croydon.*—HC for the picture of the youngster on the see-saw, mainly on the grounds of bold handling; actually we are still not very happy about back views. We would have liked to see the youngster turning around slightly so that we could appreciate and share his enjoyment. "Tree Study" likewise HC on the basis of attractive technique; as a subject one of the over-popular styles, and one into which it is next to impossible to introduce either composition or novelty. Somewhat similar remarks apply to the remaining print—again we have pleasing print quality but considered as a subject not very strong in general interest. For your album we recommend drastic trims from foot and sides.

*R.S. (Mrs.), Croydon.*—Welcome to the contest, HC for "Chris," which is generally well handled with very pleasing technique. The profile treatment is rather formal; the lad could perhaps have turned slightly towards the camera so that we could really observe his enjoyment.

*J.S.S., Stratfield.*—"The Eastern Gate" appears to be the best of your four. Our chief comment would relate to the bright light on the steps to the left; this could be toned down as indicated in pencil on print returned, with the result that there would be a definite increase in stability. Considered as a study, we still adhere to our belief that the vast majority of architectural studies—and especially doorways—require the inclusion of some form of human interest. "City Street" HC on general grounds, but considered as a subject hardly very strong in general interest. "Sunlight and Shadow" is certainly that!—this print seems to us to be far too contrasty. We suggest that you eliminate the sky and try to obtain more tone in the foreground. As to "In Berth," we cannot quite see the reason for this exposure, other than perhaps for the implication that the waiting trucks and cars suggest that something is about to happen. Your technique appears to be very satisfactory, but there is some uncertainty as to the possibilities of subject matter.

*G.S., North Sydney.*—Welcome to the contest and congratulations on three listings. "The Artist" was probably the most promising of these, but we believe that a viewpoint more to the front should have been adopted so that a more definite impression of the "painting" could have been obtained. An effort should also have been made to persuade all the children not to look at the camera. The subject is worth trying again when available. "Harbour Lights" is excellently recorded with pleasing tonal range throughout; as a subject unfortunately, it is one often seen in the editorial office, although it appears to be the best available viewpoint. "Moorage" is certainly above the average for this popular subject. The weakness appears to be the falling away to the right where the building under construction introduces a foreign note. We recommend trims from right and foreground and the inclusion of more of the vessel to the left; that is, if available on negative.

*R.D.S., Toorak.*—"Sea Gulls" appears to be the best of your current entries—the recording is excellent at such close quarters. The other two are merely souvenir snapshots in which there is little or none of the personal element. You appear to be getting very fair results on 24 x 36mm., but you should study the best available pictorial work with a view to developing your individual outlook.

*M.S., Gardenvale.*—Of your quartette we prefer "Homeward Trek" which is above the average for sheep subjects. Next we would place "Triplets," but consider that this would be improved by trimming to a square format, as nothing is gained by the inclusion

of repetitive material to either side. "Village Stream" is more in colour vein but, in any case, the massive archway tends to introduce a foreign note. "Winter's Eve" is a pleasing atmospheric impression, but the effect is rather general. A trim of a couple of inches from the left would do no harm, and we also suggest a shade from the top to keep the horizon line definitely away from the centre of the print.

*C.W.S., Spring Ridge.*—Happy to hear from you again and to observe that your hand has not lost its cunning when it comes to attractive print quality. Pictorially, the best is perhaps "Sunlit Gums." This group might be studied under changing lighting conditions and with various cloud formations. The contrast of living and dead trees in "Trees by the Lake" is rather "sudden," and we suggest that you trim away the live trees, concentrating on the right-hand half only. "Evening on the Lake" is pleasing atmospherically, but not altogether happy as a composition. It might be worth trying again with a lower viewpoint with a view to raising the tree higher above the horizon line.

*D.S., Devonport.*—Welcome to the contest and congratulations on first-rate contact quality. "Back in the Hills" is the best of the three, and this is an excellent result for a waterfall subject secured with a Box Brownie; it would certainly make a good enlargement. Interest is rather scattered in "Old Swimming Hole"—where are the youngsters? The close-up is an excellent technical result using a magnifying glass as a portrait attachment.

*D.C.S., Bentleigh.*—Of your three "different" street scenes, we prefer "Design of Living," but would recommend trims from either side and foot with a view to concentrating interest on the main group as, after all, this represents the principal motive. There appears to be no reason for so much empty foreground in "Business Ahead"; it would be better to allow more above the figures if this is available on the negative. The alley group is appealing from the candid aspect.

*N.F.T., Tamworth.*—Full marks for your bold outlook and very fair results secured with your Kodak Retina 1. "Summer Dawn" is the better, but this is really a colour subject—seems too stark in black-and-white. Try for more tone in the sky and take a substantial trim from the left. "The Fisherman" picture is one of the difficult topics. To our way of thinking, fishermen are seldom strong enough to gain emphasis amongst the turbulent surroundings in which they normally place themselves. In this particular instance, the texture of the water is almost strong enough to hold our interest by itself. For your album take 1" trims from top and either side.

*M.J.W., Ashfield.*—Attractive print quality and an unusual outlook are shown in both current entries. "The Altar" is perhaps the better, an excellent recording of the scene. "Farmlands" also excellently handled in the "Weston" manner!

*F.H.W., Kurribilli.*—"Final Adjustment" is the best of your Retina pictures, though it might have been better for the young lady to have lifted her eyes slightly from the looking-down position. The bus interior had possibilities but a higher viewpoint, looking rearwards, would probably result in a better impression. "Conglomeration" is certainly that—the scene looks as though it would repay careful attention at close quarters. "The Avenue" is somewhat empty; for your album use the left-hand half only. You seem to be obtaining excellent technical results with your miniature, but possible subject matters should be carefully studied with a view to making the best possible use of these excellent instruments.

# Editorial Notes

## PRIZE LIST FOR NOVEMBER, 1950

### CLASS A—SET SUBJECT

- Third "The Purchase," C. S. Christian.  
(Equal) "Raising the Dust," J. F. Abson.  
"Al Fresco," A. J. Anderson.  
"The Cousin from Town," C. O. Kroger.  
Highly Commended: A. J. Anderson, C. S. Christian (2), H. P. James (2), B. Jessop, A. B. Maddock, A. H. Russell, M. Sheppard (2).

### CLASS B—SET SUBJECT

- Second "The Fishermen," R. Nankervis.  
(Third "The Lone Stranger," R. Harms.  
Equal) "Dapple Greys," D. Hughes.  
"Halcyon Days," T. Murray.  
"Design of Living," D. C. Stewart.  
Highly Commended: N. R. Jones, W. H. Leahy,\* H. Marnock, R. Salter, J. S. Sandiford, D. C. Stewart (2), N. F. Taylor.

### CLASS A—OPEN

- First "Belmont Bay," R. Manuel.\*  
Third "Silver Lining," F. J. Evans.  
(Equal) "Whilst the clouds roll by," A. L. Gooch.  
"Misty Morning," A. G. Gray.  
"Isoloma," M. Mackinnon.  
"Tough Guy," A. B. Maddock.  
"Canberra Hillside," S. C. Piper.  
Highly Commended: A. J. Anderson (2), F. E. Bennett (2), L. G. Chandler, C. S. Christian (2), F. J. Evans, A. L. Gooch, R. T. Inwood, B. Jessop, M. Mackinnon, R. Manuel (2), M. J. Wright (2), C. W. Simson.

### CLASS B—OPEN

- First "Reflections at Dusk," F. D. Greentree.\*  
Second "Wedding Preparations," C. F. Penzig.  
Third "Deep in a Gully," Rosalind Badgery.  
(Equal) "Harnessed Power," A. A. Coupar.\*  
"Nocturnal Prelude," J. A. Krause.  
"Don Juandos," W. H. Leahy.\*  
"Encounter," T. Murray.  
"Nature Boy," G. Scheding.\*  
Highly Commended: L. J. Clarke, A. A. Coupar,\* R. Harms (3), T. Johnston-Lord, W. H. Leahy,\* H. G. Llewellyn,\* L. R. Maher (2), L. S. Mears, R. H. Nicholas, C. F. Penzig, F. J. Roberts, Ruth Salter,\* J. S. Sandiford, R. Salter (2), G. Scheding,\* (3).

\*Indicates new competitor.

## WELCOME TO TWELVE NEW COMPETITORS

We extend a hearty welcome to the following: A.F.A. Randwick, A.C. (Maitland), A.A.C. (Homebush), C.G. Oyster Bay, F.D.G. (Wollongong), L.B.K. (Albury), H.G.L. (South Strathfield), W.H.L. (Maitland), R.M. (Swansea), D.S. (Devonport), G.S. (North Sydney), and R.S. (Croydon). The group made an outstanding showing with two Firsts, and Two Thirds, in addition to some Highly Commendeds.

## CAPTIONS AND TECHNICAL DATA

Cover illustration:

**Mechanical,** C. S. Christian.—First (Equal), Class A, Set Subject for October. Exp. 1/60 sec., f/9, Panatomic-X, 24 x 36mm.

*Silhouette and Low-Key Studies*—Pages 702-714:

**Reflections at Dusk,** F. D. Greentree.—First, Class B, Open for November. Exp. 1/50 sec., Panatomic-X, 24 x 36mm., K2 Filter, photographed on class outing.

**Drawing the Net,** Frances G. Norris.—Second (Equal), Class B, Open for August. Exp. 1/100 sec., f/11, Verichrome, Reflex, Yellow Filter.

**Secret Treasures,** C. S. Christian.—Second (Equal), Class A, Open for April. Exp. 1/100 sec., f/8, Super-XX, Reflex, Orange Filter.

**Beginner's Luck,** Molly Lyons.—Third (Equal), Class A, Open for November. Exp. 1/100 sec., f/8, Super-XX, Reflex.

**Rippled Water,** Molly Lyons.—Third (Equal), Class A, Set Subject for August, 1948. Exp. 1/100 sec., f/11, Super-XX, Folding Camera, Yellow Filter.

**Prelude to Night,** H. R. D. Stewart.—Third (Equal), Class B, Open for August, 1950. Double exp., clouds, exp. 1/35 sec., f/8, landscape, ½ min., f/8, Super-XX, Graflex, K2 Filter.

## CORRECTION—OCTOBER ISSUE

The town referred to in L. C. Gentle's article on page 626 should read Nemingha and not Newingha as printed.

**Eventide,** E. J. R. Taylor.—Third (Equal), Class B, Open for January 1948. Exp. 1/100 sec., f/11, Super-XX, Folding Camera, K1 Filter.

**Departing Day,** A. B. Maddock.—Third (Equal), Class A, Open for November 1947. Exp. 1/25 sec., f/8, Super-XX, Reflex, K2 Filter.

**Marsh Sentinel,** G. W. Gardner.—Second (Equal), Class B, Open for December 1949. Exp. 1/25 sec., f/6.3, Super-XX, Folding Kodak.

**Smouldering Leaves,** L. D. Duerall.—Third (Equal), Class B, Open for August 1949. Exp. 1/25 sec., f/6.3, Verichrome, Ensign Ranger.

**Meadow Grass,** G. F. Howman.—Second (Equal), Class B, Open for April. Exp. 1/50 sec., f/5.6, Super-XX, Reflex, G Filter.

**Donkey Serenade,** H. R. D. Stewart.—First (Equal), Class A, Set Subject for October, Double Exposure. Clouds, exp. 1/150 sec., f/8, Super-XX, Graflex, K2 Filter.

**Force,** B. Britt.—Second, Class B, Open for February. Exp. 1/25 sec., f/8, Super-XX, Ensign Commando, K2 Filter.

## "A.P.-R." CONTESTS CLOSING 10th DECEMBER

Open: Classes A and B.

Set Subject: Australian Landscape.

Special Subject: Hand-Coloured Prints.

Special £2.2- and £1.1/- Awards.

(See September, 1950)



# The Photographic Societies

## GORDON AMATEUR PHOTOGRAPHIC CLUB

The monthly meeting, held in the Bostock Hall on Wednesday, October 11th, was well attended. Miss Hunt and Mr. P. Witkaski were elected to membership.

The subject for competition was "Church Architecture"—the winner of which received the trophy presented by the Hon. Secretary, Mr. F. A. Williams. Placings were: 1, S. Hill; 2, E. J. Bound; 3, E. Rotherham. The Open section awards were: 1, R. A. Gooch; 2, E. J. Bound; 3, Ted. Rotherham.

Mr. E. Rogers was congratulated on his success in gaining the award for the "Best Picture of the Year"; he thus holds the Royston Williams Cup for twelve months.

Entries for the next competition close on November 1st. The set subject is "Animal Study" and will be judged by Mr. E. Bonney, whilst Mr. R. C. Pockley will give the criticism of the prints in the Open section.

—Press Correspondent.

## GRIFFITH CAMERA CLUB

A meeting of the Griffith Camera Club was held on the 20th September at the C.S.I.R.O. Research Station, when over twenty-five members and visitors attended. The President, Mr. J. P. Carney, in his opening address thanked all for coming, and said it was indeed pleasing to note the gradual increase of members, and hoped that the popularity of the club would grow still further.



Mr. A. V. Clutterbuck addresses a meeting of the Griffith Camera Club.

The main feature of the evening was the interesting and instructive talk given by the guest speaker, Mr. A. V. Clutterbuck, on "Portrait Photography." Mr. Clutterbuck is a former President of the Adelaide Camera Club, and is now residing in Albury. During the course of his talk, our speaker was photographed by Mr. T. Roberts with electronic flash.

The remainder of the evening was occupied in the screening of 8mm. Kodachrome films, which were made in the Griffith and Tumut districts by Mr. A. Pedley and Mr. J. P. Carney.

## ADELAIDE CAMERA CLUB

The mid-monthly meeting consisted of a series of three lectures, rather different to those usually delivered. Mr. Barnes lectured on high-speed movie photography, Mr. Stace on spectrochemical photography, and Mr. Tomlinson on x-ray photography.

Mr. Barnes told us that high-speed cameras ranging in speeds from 300 frames per sec. to an experimental 10,000,000 frames per sec., have been developed. To us, the vision of 10,000,000 frames, however small, passing a given point in one second seems inconceivable. Normal high-speed line cameras can only be run up to about 300 f.p.s., and any higher speeds must be obtained using mirrors, prisms and multiple lenses. Illumination is a difficult problem at such high speeds, and this is usually overcome with a battery of repeating strobe-lamps.

Mr. Stace explained the function of photography in the spectrographic analysis of complex substances.

Mr. Tomlinson sketched the history of X-ray photography, and showed us the tubes used to generate the rays.

Another popular all-day outing was held in the hills. Settings, featuring typical Australian characters such as a sundowner, were arranged, and despite cloudy weather some exhibition prints should be forthcoming.

The "Miss Photography 1950" contest attracted very few entries, the best being "Ruth," by F. Morey.

Merit Certificates were awarded as follows:

A Grade—G. Zeising, "Exuberance"; D. Wolff (2), "The Farmer's Daughter," "Since 1860."

B Grade—J. Beare, "Book Lover"; J. Windle, "Almond Blossom"; J. Bennett, "The Young and Old." C.G.W.

## PRESTON PHOTOGRAPHIC CLUB

(Preston, Vic.)

"Read all you can about it, get to know whatever you can about it and, when you go out to take pictures, forget all about it," said Mr. Stan Harrison when speaking on "Composition" at our second September meeting. Mr. Harrison, in his usual breezy style, gave a most entertaining talk on a subject that can be made to appear very dry. To him, the speaker said, composition is merely a satisfactory arrangement in the picture space. If a picture "looked right," the composition must be right. All the so-called "rules" of composition are only common characteristics of pictures showing this satisfactory arrangement.

He said that the time when he began to think consciously about composition was during the making of the enlargement. If the subject appealed to him originally, he made an exposure of it. It was then up to himself to see that he kept more to less to the accepted form of the particular style of composition to which the picture conformed.

Mr. Harrison illustrated his talk with several of his successful exhibition pictures, and discussed them from the point of view of the type of composition to which they belonged.

Office-bearers for 1951 are: President, R. Winther; Vice-Presidents, F. Hion, A. Sharp, K. Earl; Treasurer, Miss M. Fox; Secretary, R. S. Gray; Assist. Secretary, Mrs. Gray. E.H.B.

## BRISBANE CAMERA GROUP

A most enjoyable field day was held on 23rd September at "Seventeen-Mile Rocks" on the Brisbane River. About 40 members were present, and many exposures were made in anticipation for the set subject—Animals.

Guest for the day was Dr. A. Buchanan, of Oxley, who, in his brief photographic career, has already scored at the Brisbane Exhibition.

Dr. Buchanan asked that a Corinda branch of the Brisbane Camera Group be formed to allow discussion amongst local residents who were keenly interested, but too busy to attend city meetings. The President said the matter would receive consideration at the next meeting.

The monthly meeting was held at the Clubrooms on 2nd October, 1950, and the President, Mr. F. L. Masters, occupied the chair. Discussions were held on matters affecting the constitution. It was also decided again to approach the Press with a request to publish photographers' names under their pictures; not to alter titles; and to trim only where absolutely necessary.

Several guests and new members were present, and the monthly print competition, judged by G. Grant-Thomson, was won by C. Savitsky, with R. Barber second, and J. Schrauwen and R. Barber sharing third place.

On the following night, October 3rd, members attended the studios of Dorothy Coleman for a lecture and demonstration on portrait lighting, group lighting, posing and arrangement of models and hands.

Mrs. Coleman, portrait painter and member of the Royal Queensland Art Society, gave many valuable hints, and stressed the need to limit equipment, if possible, to one or two diffused lights, one spot and, most important of all, a reflector.

Mrs. Coleman's training in art was evident in all examples of her work seen. She showed some of her negatives, and told members that she preferred to compose her pictures on the ground-glass, with a careful eye to the tone of the background, thereby providing negatives suitable for "straight" printing. G.G.T.

## BALLARAT CAMERA CLUB

The President, Mr. L. Williams, presided at the well-attended October meeting of the Club.

With the advent of Spring, there is increased activity among the members, and events of the month will include a night of street photography and a week-end outing in addition to the monthly competitions.

Members also discussed holding an exhibition of their work during the Gold Centenary Celebrations, as well as sponsor a display of prints of early Ballarat.

It was agreed to exchange a portfolio of prints with the Gordon Amateur Photographic Society of Geelong.

A "welcome home" was extended to Mr. H. Cox, who has just returned from a holiday in England.

Congratulations were extended to Mrs. W. A. Strange and Mrs. H. E. Richmond for their successes in the Melbourne Royal Show. Mrs. Strange was awarded first prize in the group of four photographs, third prize in the landscape, and second prize in the hand-coloured prints. Mrs. Richmond was awarded first and third in the hand-coloured prints section.

Mr. W. Broadhead, President of the Melbourne Camera Club, used the prints from the club's recent exhibition as a basis for a talk on pictorial compositions and photographic processes. I.M.R.

## WAIKATO PHOTOGRAPHIC SOCIETY

The colour slides shown to us on June 27th by Mr. I. L. Elliott, of the Rukuhia Soil Fertility Research Station, were not only entertaining, but added much to our store of interesting general knowledge. Mr. Elliott made these colour shots while in the U.S.A., showing how they have brought into production large areas of peat swamp. His New Zealand slides, illustrating the results of lack of different minerals in the soil, were equally instructive.



Hon. Sec. R. W. Cooper (left), holding the Bledisloe Cup for Monochrome Prints, shakes hands with Pres. T. R. Paterson, holding the Wiltshire Cup for Colour Slides.

Mr. T. R. Paterson's demonstration on July 11th on print retouching proved of great value to new and older members alike. On the same evening the prints about to be sent to Christchurch for the Bledisloe Cup Inter-club Competition were reviewed.

Continuing his series of demonstrations on how to obtain good Print Quality, Mr. H. A. Larsen, on July 25th, projected negatives to show results from under-, over- and normal exposure; under-, over- and normal development, as well as all the combinations. This method was an excellent means of showing an audience what constitutes a good negative. The screening was ably supported by his extensive commentary.

On August 8th, Mr. B. A. L. Desgranges, of Te Kuiti, gave a demonstration on toning prints for the purpose of colouring.

Also on August 8th, Mr. R. W. Cooper, Secretary, had two important announcements to make. Firstly, that the darkroom under the Art Gallery was at last completed and, secondly, that this Society had won the Bledisloe Cup Competition for 1950.

By winning this competition, the Society has achieved the honour of being the first club to hold the two major New Zealand trophies at the same time. The Wiltshire Memorial Cup for Colour Slides was won for 1949-50.

A good attendance of members listened to Mr. J. Lesmie when he lectured on August 22nd. His valuable lessons on several photographic problems were seasoned with much wit, making the evening very enjoyable indeed. R.W.C.

## MELBOURNE EIGHT MM. MOVIE CLUB 1950 OPEN COMPETITION

The 1950 M.E.M.C. competition is open to all amateur 8mm. filmers throughout Australia for films of any subject. The M.E.M.C. Open competition is held annually to foster 8mm. amateur cinematography, and to determine the best films produced by amateurs in the medium throughout Australia.

Closing date November 24th, 1950. Details from Mr. L. Mitten, Chamber of Manufacturers' Insurance, 312 Flinders Street, Melbourne.



# The 'Last Page'

Interesting announcement in the I.V.P. magazine *Professional Photography in Australia*, Oct. issue:

"In commemoration of the Gwlth. Jubilee Year, 1951, the Institute of Victorian Photographers present 'An Exhibition of Professional Photography' as applied to Arts, Science and Advertising (and/or Commerce), with Invitation Panels from the I.B.P., London; the P.P.A. of America; the P.P.A. of New Zealand, and the History of British Photography, kindly loaned by the British Council. Sole Print Selector, Max Dupain, Esq., Hon. Organiser, C. Stuart Tompkins, A.R.P.S., 580 Burke Road, Camberwell. To be held at the Athenaeum Gallery, 30th April to 12th May, 1951."

A. G. Murrell (Culcairn, N.S.W.) has been obtaining excellent results with the "Copying Without a Camera" process described in the Oct. 1947 *A.P.-R.*

Full marks to the *Sunday Telegraph* (Sydney) for "scooping" the Honours news from the P.S.A. annual banquet at Baltimore (U.S.A.). Likewise it was definitely a tribute to the efficiency of the American press agency involved.

The *Kuring-gai A.S. Photographic Salon* was productive of a very pleasing cross-section of current work, and the organisers were very happy about the generous support afforded to the new venture. Of the new exhibitors, the judges considered the work of L. J. Dundon to be outstanding. It is planned to show a selection from the Salon at the Kodak Gallery, Sydney, early in November.

At the *A.W.A. Garden Show, Photographic Section*, the work of W. G. Nichols proved to be outstanding, particularly in the field of character portraiture. We also liked the work of G. Menon, and wondered what the Australian pictures of P. Laband would be like—certainly his Continental subjects were recorded with superior technique.

Incidentally, W.G.N. has promised us an article covering his favourite subject.

Latest news from Mildura tells us that J. Schlieft gained the honour of "Picture of the Year" with his "Requiem," the runner-up being E. A. Lawton's "Hollyhock." The awards were made by Leo Lyons, A.R.P.S. Sunrayisa C.G. also did well at Mildura Show under interstate judge F. Cole, A.R.P.S., as follows: Awards—J. Schlieft ("Requiem"), R. J. Pugsley ("Industrial Pattern"), and E. A. Lawton ("Hooked"). Certificates of Merit—L. G. Chandler, G. Mansell, E. A. Lawton, and R. J. Pugsley.

A series of Norman Laird photographs of Macquarie Island was featured in *Picture Post* for August 5th, 1950.

Joe Fallon has promised us an article on a very novel aspect of colour photography.

Congratulations to Australia's two Honorable Mention recipients in the *American Photography* 30th Annual Competition (1950)—A. G. Gray (*Canberra Landscape*) and K. D. Hastings (*The Departure*).

In recognition of the fine work achieved by Leo Lyons' photography class at Wollongong Tech., the Company is arranging for a reunion of students on the evening of November 24th. There will also be a field outing on the following Sunday. Both events will be compered by the Editor and Col. Williams (Kodak Technical Advisory Service).

There was an interesting function held recently by Johnsons of Hendon Ltd. (Hendon, London, N.W.4, the well-known photographic apparatus and chemical people). This was the celebration of fifty years of service by the Company's Export Director, F. G. Murray. His familiarity with the export market will be appreciated from the fact that during the last thirty years he has visited every European country (excluding Russia and Turkey), but including, before 1939, the Baltic State of Latvia, Estonia and Lithuania. He made a prolonged trip for the Company to the Far East, visiting Hong Kong, Shanghai, the Straits Settlements and Dutch East Indies. He has been to Burma and Ceylon and to India more than once, and is a Director of the Indian Company allied to Johnsons. He has been to the United States and Canada on more than one occasion, and tells us that he is quite determined to pay a visit to Australasia before he retires.

Quentin Burke, in company with three fellow Australians, has just completed a three-weeks' tour of France, Switzerland, and Northern Italy as far south as Milan and Venice. A highlight was the crossing of the St. Bernard Pass (8,111 feet, 53 miles) in the party's third-hand station wagon. A cold but welcome night was spent in the famous eleventh century hospice. Q.B. is now settled with a well-known English advertising agency—incidentally, the one in which Dorothy Sayers worked for a year to gain authentic background for her Lord Peter Wimsey detective story *Murder Must Advertise*. The famous circular iron staircase actually exists, and bears a plate recording the fact that it is the original of the one at "Pym's Publicity."

Ina Watson is off on her travels again. She spent a couple of days in Sydney at the end of October attending the Ornithologists Union Conference; later members moved out to the official camp on the Gwydir River in search of unusual bird photographs. A. B. K. Watkins will be interested to know that I.W. was equipped with an "improved mouse-trap" (*A.P.-R.*, July 1944, p. 199).

The Canberra Photographic Society is commendably undertaking the task of preparing a mailing list of Australian workers who would like to receive copies of entry forms for local salons and exhibitions. Entrants for the Canberra Jubilee Salon will automatically be included in the list, but those who have been unable to send prints are hereby invited to write and request the inclusion of their names. Address: A. C. Redpath, Box 10, G.P.O. Canberra, A.C.T.

Enthusiast Ben Klenke (Munyabla, RMB 101, Henty, N.S.W.) is in search of a whole-plate field camera. Would any subscriber who can oblige please get directly in touch with B.K.

## "PORTRAIT OF SYDNEY"

Now on sale at leading booksellers, this new Ure Smith publication will be of interest to photographers everywhere. Described as "a photographic impression," it offers more than fifty photographs by Max Dupain, Rob Hillier and other well-known workers that give a vivid presentation of all the more interesting aspects of the great city. Accompanying the series is a characteristic contribution by Kenneth Slessor, whose words serve to capture any aspect that the photographers may have overlooked. Altogether an ideal gift for overseas or a souvenir of a happily remembered visit. Price, 15/-; internal postage, 6d.

\* \* \*

Last call for *Ganberra Jubilee Salon*! Closing date is December 2nd.

\* \* \*

Now is the time to be thinking about your submissions to the *Photography Year Book* (c/- Press Centre, 20 Tudor Street, London, E.C.4). Closing date for entries is early April, but prints would be welcomed by the beginning of February. Glossy prints not smaller than 16 x 21cm. are preferred of the following subjects:

Portraiture—both conventional and unconventional.  
Modern Way of Life—any subject which reflects the trends, standards or customs of life in this modern age.

Close-ups of any subject (not microscopic).

Human Figure in Movement—not high-speed flash studies.

Photography of the Nations—France, Norway, Denmark, Spain, Austria, Switzerland and the British Empire.

Generous payment is made for all published photographs.

\* \* \*

Friendly note from V. Harley, Sales Manager for Winsor and Newton Ltd., England.

We were very glad to have your letter of appreciation concerning our sending you a copy of the *Daily Express* for 21st June, in which there appeared an article entitled "Why Not Dabble In Oils," based largely on Mr. Churchill's activities in this sphere. We quite agree with you when you say that it is the time-factor which causes many artistically-inclined people to take up photography rather than the pursuit of oil painting. This, we may say, is quite often the case amongst the personnel of artists' colourmen, who prefer to use Kodak products rather than those of their employers. It is just one of those things in which we must acquiesce, and we think that neither of us need regard the other as a competitor.

While some painters affect to scorn photography, there is no doubt that as much skill of a rather different nature is shown in the composition of a good photograph as is the case in an oil painting, and the world is all the richer for the best examples of both.

Luckily we march together at certain points and while you in Australia continue to buy our Spotting Brushes, our Spotting and Retouching Water Colours and our Photo-Oil Colours, we shall continue to regard you as friends and not in the least as enemies. We are very glad about this because we have the highest regard for our Australian customers, and have always found ourselves on the most friendly terms with Australians who visit us over here: we are very hopeful that this happy state of affairs will long continue.

Once again we are most appreciative of your letter, and thank you for the kindly thought which prompted you to write.

## ERNEST ALFRED BRADFORD

October 5th, 1950

1887—and it is Queen Victoria's Jubilee Year. An enterprising English manufacturer had considered the occasion an eminently suitable one for the introduction of his new stand camera—the Jubilee model to be sold at somewhere around 7/6. This announcement eventually reached Australia and, in consequence, two youths, fired with photographic enthusiasm, sent off their remittances to London; in due course they received their cameras which, surprisingly enough, yielded quite passable images photographically.

Those two lads were J. Stening and the late E. A. Bradford. Graduating to better instruments, they were not long in making many friends amongst Sydney's advanced amateurs. Amongst the latter were a number of officers of the Lands Dept. and a young medical student by name E. D. Humphery. Naturally, it was not long before the Photographic Society of N.S.W. saw the light of day.

The late E. A. Bradford commenced his commercial life with the paper firm of Alexander Cowan, later joining the bookselling company of George Robertson. At this stage his great interest in the art and practice of photography led him to a position with the Electric Photo-Engraving Co., at that time Australia's premier photo-engraving firm. Such was his natural enthusiasm that no new aspect of photography would pass unnoticed, and he quickly became adept in wet plate production, as well as in carbon, albumenised paper, bromide, platinotype and other processes.

In 1903 he came to realise that he would find a wider and happier scope for his talents in the studio and commercial field, and accordingly, set himself up in that business on his own account. It was not long before he had established the highest of reputations, both for the unexcelled quality of his craftsmanship and for the honesty of his dealings—qualities which he was to maintain all through his long business life.

At the turn of the century we find his photography becoming recognised and commended at both interstate and foreign exhibitions—a field in which his skill and artistry won him many distinguished awards. At the Photographic Society he rendered generous yeoman service in the direction of imparting his methodically acquired knowledge to his fellow members, his co-operative spirit and genial outlook winning him the friendship of all.

Next we find E.A.B. taking a leading part in the affairs of the Professional Photographers Association—a role which he worthily played until the end. Of many thousands of efficiently handled assignments, we must place one on the record—this was his magnificent coverage of the Government Savings Bank of N.S.W. upon its structural completion in 1922.

Countless friends, a son and a daughter mourn the passing of this fine personality.

—A. J. Perier.

*A.W.A. Journal* (Editor, H. V. Bryant) for September, 1950, carried a number of reproductions of prizewinning prints, together with individual comments by the A.P.-R. Contest Editor. The first prize award picture—a study of two young brothers "Ian and Kenneth," by G. Hosgood—graced the front cover.

\* \* \*

The Salon section of the *Amateur Photographer* (London) for Aug. 22nd included a reproduction of B. Somerville's "Spirit of Ghost Town," together with a full review by the Art Editor.

From the *Tamworth Leader* (Oct. 19th, 1950):

## IMPRESSIVE PHOTOGRAPHIC EXHIBITION

A veritable feast of photographic artistry was in store for Tamworth people who attended the exhibition arranged by Tamworth Photographic Society, which opened at the City Library yesterday and would conclude on Friday.

This was stated yesterday by Mr. Keast Burke, A.R.P.S., A.P.S.A., visiting editor and photography authority, who judged the exhibits.

Mr. Burke said he appreciated the invitation to judge at Tamworth. He had accepted very gladly, having heard so much of the attractions of Tamworth and its ringed setting of hills.

"In fact," he said, "it proved considerably more beautiful than I had anticipated."

As for the photographs, they were over 150 in number and had come from all the eastern States. Particularly noticeable were such well-known names as Messrs. W. H. McClung and Frank Tully, of Newcastle, Dr. D. L. Rich and Mr. C. V. Jackson (Sydney), Messrs. A. G. Gray (Melbourne), and J. R. Hopkins (Warrnambool), J. P. Carney (Griffith) and Dr. L. T. Lloyd (Warwick).

With the support of photographers of such calibre the exhibition must be of a very high standard.

Mr. Burke stressed that the majority of these pictures were not just records, but were expressions of the personal outlook of the makers. As such, they were deserving of the closest study.

The special award list, based on Mr. Burke's selections, is as follows: Silver Plaque, Mr. John Hopkins (Victoria); Bronze Plaques, Messrs. Frank Tully and W. H. McClung; Certificates, Messrs. Cyril Jackson and D. H. Featherstone, F. E. Asher, John R. Adamson, A. G. Gray, Charles Collins and J. P. Carney, A.R.P.S.

Flash! The Prime Minister has indicated his willingness to officiate at the official opening of the Canberra Jubilee Salon.

Latest from Ray Meiss (Milwaukee, U.S.A.), now home from the 1950 P.S.A. Convention:

"I have just returned from the convention in Baltimore, and can say that we held one of our most successful meetings, both from a general interest and attendance record. May I suggest that you contact Fred Bowron, the V.P. of Christchurch Photographic Society, who was here, and is flying home Friday. He might be able to give you material for an article for the *A.P.-R.* from the angle of one from your part of the world. In addition to Fred, we had Maurice Tabard, of Paris, France; Manuel Ampudia, President of the Club Fotográfico de Mexico; the Treasurer, Jose Turu, and the editor of their monthly bulletin, Mario Sabate; Angel de Moya, of Havana, Cuba; and Dr. Douglas Spencer, past President of the Royal, from London, England, along with a couple of more people from there that I did not get to meet. Rex Frost and Sam Vogan, of Toronto, headed up a large Canadian contingent. Dr. Spencer was the featured speaker at the Honours Banquet, and he did a swell job of it. Very humorous.

"All of us felt highly honoured to have a great fellow like Fred Bowron attend this event of ours, and New Zealand can well be proud of a man of his high type, representing them anywhere. We thoroughly enjoyed his presence and company, and had many jovious hours with him. He visited me here in Milwaukee, about three weeks before the Convention, when he was here on a business mission. He even

helped wash glass for our 14th Milwaukee show, and also to hang the prints. We kidded him about running away from Christchurch to get away from the salon work, so to keep him in practice we gave him a job here. He seemed to enjoy the Convention greatly, and I hope that he left feeling that we are another group of good fellows, also.

"I feel sure that the results of his visit will result in greatly increased interest in exhibitions in New Zealand and Australia. And we hope that he will be able to stir up more interest among you people for our various activities. You will be reading about the details of the Convention in the *P.S.A. Journal*, so I will not load this letter down with all of the details. Believe me, Keast, when I say that I consider the future exchange of visits between members of our hobby group of the utmost importance in helping to cement the good relations that we always have enjoyed between our English-speaking nations, and I hope that the near future will see you, Leo and Molly Lyons, and many other people in your area, exchanging visits. Please feel free to call on me at any time that I can be of any assistance to you or any of the other fellows. Especially if they are coming over for a visit, and if I am in a position to make any contacts for them, I will gladly do so.

\* \* \*

## LAST CALL FOR TWO ENGLISH SALONS

Birmingham P.S. 55th International Exhibition—entries close January 20th. Address: Birmingham Photographic Society, York House, Great Charles Street, Birmingham 3, England. Endorse—Import License 119647/3B, Treasury License SL2703.

Ipswich Photographic Society—entries close February 24th. Address: Ipswich Photographic Society, 116 Constable Road, Ipswich, England. Endorse—Import License 147728/3B, Treasury License SL2837.

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The P.M.G.'s Dept. is planning to use 40in. telephoto lens equipment to check up photographically on the visibility of distant points selected for F.M. and T.V. relay stations.

\* \* \*

Stereoscopic photography is in the news—at any rate if we are to believe a Sydney *Sun* columnist (5th Oct., 1950):

"There seems to be a remarkable addiction locally to stereoscopes. Since we ran a piece about an American job a couple of weeks ago, we've been beset by eager souls who want stereoscopes.

"Now we discover that a George Street professional is making four different types of stereoscope (they're called Viewascopes), which show 18 slides in succession.

"The Viewascopes are claimed to have ushered in a new and less painful era for travelling salesmen. Instead of lugging their sample bags all over the country, they take their little black box and specially processed three-dimensional colour films of their product with them, and show them to the buyers.

"Manufacturers and agents are using slides to demonstrate machinery, earth-moving equipment, silverware, jewellery and even fashions, and travel agencies are using them to show the lures of holiday resorts. Another Sydney man, a resident of Five Dock, is also working on a 'viewer,' so it shouldn't be long before the public craving for these trifles is satisfied.

"People seem to want all sorts of things on them, including fairy tale slides for the kids."

Well, it all seems to predict a very rosy future for 24 x 36mm. Kodachrome.

# ***NOW, with Compur-Rapid Shutter!***

**... the  
world famous**

## **FLEXARET Model IIA**

**with f/3.5 lens  
(coated)**

Salon enthusiasts... this is your opportunity! At last you can realise on your long-cherished desires to own a really 'super' reflex camera—the Flexaret, Model IIA—one that is reasonably priced, economical to run and assured to produce those tip-top negatives so necessary for the making of prizewinning salon acceptances.



To this end its newly-incorporated 9-speed Compur-Rapid shutter speaks for itself, while its sharp-cutting Meopta Mirar f/3.5, 80mm. coated lens is well recognised for its clear definition and tone gradation qualities.

**Some of Flexaret IIA's other outstanding features are:**

*Focuses from 3½ feet to infinity; produces 12 pictures (2½ x 2½ ins.) on Kodak V120 film; incorporates a magnifying lens and a direct-vision viewfinder within the hood; strong, light metal body finished in black lacquer and chromium; complete with robust, leather always-ready carrying case.*

**PRICE: £42/15/-**

**ASK TO SEE THE FLEXARET RANGE**

**AT YOUR NEAREST KODAK STORE OR KODAK DEALER**

# SALE OF USED APPARATUS AND LENSES

## KODAK STORE, 379 George Street, Sydney

### CAMERAS

- UA2877—Zeiss Super-Ikonta,  $2\frac{1}{2}" \times 3\frac{1}{2}"$  or  $2\frac{1}{2}" \times 2\frac{1}{2}"$ , f/4.5 Tessar lens, Compur-Rapid shutter, 1 sec. to 1/400 sec. **£40**
- UA2974—Argus 24 x 36mm., f/3.5 Centar lens, case, hood, cable release, 4 filters, 2 auxiliary lenses, accessory case **£27**
- UA2819—Leica III, f/2 Summar lens, slow speeds, cap, always-ready case **£67**
- UA2949—Six-16 Kodak Junior, Twindar f/11 lens, 3-speed shutter **£6**
- UA2584—24 x 36mm. Gamma, f/3.5 lens, 1/25 sec., to 1/1000 sec., coupled rangefinder **£55 10/-**
- UA2947—Robot 24 x 36mm., single frame, synchro model, f/2.8 Xenar lens, 2 cassettes, always-ready case, slow speeds **£78**
- UA2919—Baldera, 24 x 36mm., f/2.9 Trioplan lens, Compur shutter, always-ready case **£19 10/-**
- UA2950—Six-20 Kodak Vigilant, f/4.5 Kodak Anas. lens, 5-speed shutter **£16 10/-**
- UA2966—T.P. Imperial Half-plate camera, 6 D.D. slides, T.P. shutter, screen, Aldis f/7.7 lens, Busch f/8 lens, caps, flange, tripod, focusing cloth **£16**
- UA2697—Semm-Kim, 24 x 36mm., f/2.9 Cross anastigmat lens, 4-speed shutter, case **£14**
- UA2637—Cesca, 24 x 36mm., f/2.8 Culminar lens, 1/1000 sec. shutter, case **£29**
- UA2917—Rex Agilon, f/4.5 Roussel Tylor lens, 3-speed shutter, case **£10**
- UA2936—Kinax II, f/4.5 coated lens, 8-speed shutter, Price **£18 10/-**
- UA2955—Kodak 35, f/5.6 Kodak Anast. lens, Kodak No. 1 shutter, always-ready case **£11 10/-**
- UA2965—Six-20 Kodak Vollenda, f/4.5 Anast. lens, Compur-Rapid shutter, 1 sec. to 1/400 sec., case **£18**
- UA2976—Model C Pocket Premo, f/4 lens, 3-speed shutter, 4 D.D. slides, 1 film pack adapter, Price **£4**
- UA2977—Kinax, f/4.5 lens, flash synchro-model **£11**
- UA2982—Mercury 24 x 36mm., standard cassettes, f/2.7 coated lens, 1/20 sec. to 1/1000 sec. shutter, single frame, always-ready case **£20**

### CINE

- UA2191—Bell & Howell Double 8 Filmo camera, f/2.5 lens, case **£47**
- UA2192—2" f/1.6 telephoto lens and cap for 16mm. Cine Kodak Magazine camera, mounted filter **£37**
- UA2193—8mm. Univex projector, 60-watt lamp, 6-volt direct, leads, 2 take-up reels **£12**
- UA2189—Kodascope Model D 16mm. Projector, 400-watt lamp, resistance **£36**
- UA2169—Bell & Howell Filmo Continuous Film Outfit, case, instructions **£7 10/-**

### LENSES

- UA4098—2" Roussel Kynor, f/3.5 **£4**
- UA4116—105mm. Roussel Tylor, f/4.5 **£5 10/-**
- UA4786—13.5cm. f/4.5 Leitz Elmar, telephoto, 2 caps **£52 10/-**
- UA4784—90mm. f/4.5 Velostigmat telephoto (coated), for Leica **£60**
- UA4787—16.5cm. f/6.3 Tenostigmat, in Compur shutter **£9 10/-**

### SUNDRIES

- UA4103—Willo Table-top tripod **£1**
- UA4105—Autoknips self-timer **£1 8/-**
- UA4111—Barton Floor Lamp, flex, plug **£2**
- UA4117—Micro (German-made) rangefinder, shoe. Price **£5 7/-**
- UA4118—16mm. Austral Movie Viewer, and 16mm. Bell & Howell Film Splicer **£16 10/-**
- UA4119—Weston Leicameter, graduated for Leica. Price **£7 10/-**
- UA4120—Series VII K2 filter and Series VII Kodak Adapter Ring **£2 6 8**

## KODAK STORE, 386 George Street, Sydney

### CAMERAS

- UA1445—Ensign Selfix 420, f/4.5 lens, 8-speed shutter, case **£15 10/-**
- UA1747—Brownie Reflex **£2 10/-**
- UA1792—Ensign Selfix 420, f/4.5 lens, 4-speed shutter, Price **£12 10/-**
- UA1840— $3\frac{1}{2}" \times 4\frac{1}{2}"$  Ensign Popular Reflex, f/4.5 lens, 2 D.D. slides, Graflex roll holder **£21**
- UA1847— $2\frac{1}{2}" \times 3\frac{1}{2}"$  Kinax Kinare, Berthiot f/4.5 lens, Price **£18**
- UA1866—Foca II, 24 x 36mm., Oplar f/3.5 lens, hood, filter **£44**
- UA1882—Kodak Retina II, f/2 Ektar lens, filter, hood and case **£60**
- UA1898—P.C. Graflex, 6" Cooke Aviar f/4.5 lens, plate magazine **£27 10/-**
- UA1899—Quarter-plate V.N. Direct Vision camera, Ross Xpres f/4.5 lens, speeds from 1/10 to 1/1000 sec., 5 slides, case **£47**
- UA1927—Leica III, f/2 Summar lens, case **£90**
- UA1935—24 x 36mm. Contax, f/2 Sonnar lens, case, Price **£110**
- UA1934—Leica IIIA, Summar f/2 lens, filters, case **£95**
- UA1943—Leica IIIB, Elmar f/3.5 lens, case **£110**
- UA1951—24 x 36mm. Agfa Karat, f/2.8 lens, case, filter, Sixtus Meter **£55**
- UA1964—Quarter-plate Graflex Model B, B. and L. Tessar f/4.5 lens, 3 slides, F.P.A., case **£35**

## LENSES

- UA3267—18cm. Schneider Xenar, f/4.5 £16 10/-  
 UA3279—8" Dallmeyer Penac, f/2.9 .. £13 10/-  
 UA3297—Quarter-plate Voigtlander Collinear, f/5.6.  
 Price .. .. £4 10/-  
 UA3299—16" Busch Bis-Telar Telephoto, f/7.7.  
 Price .. .. £10 10/-

## SUNDRIES

- UA1591—3½" x 4½" N. and G. Plate Magazine £6 15/-  
 UA1614—6 x 30 Watson Baker binoculars, case.  
 Price .. .. £13 10/-  
 UA1633—5 Graflex holders for 3½" x 4½" sheet film.  
 Each .. .. £2  
 UA1641—15 x 12 Albert Masking Board .. £3 10/-  
 UA1644—Weston Master II Exposure Meter, case £10

## KODAK STORE, 37 Rundle Street, Adelaide

### CAMERAS

- UA296—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed  
 Epsilon shutter, coupled rangefinder, 12 exp. or  
 16 exp. on V120 film. Good order, ..  
 Price .. .. £28 10/-  
 UA300—Ensign Auto-Range, f/3.5 Ensar lens, 8-speed  
 Epsilon shutter, 1 sec. to 1/150 sec., coupled  
 rangefinder, always-ready case. Good order.  
 Price .. .. £31  
 UA316—Kodak Reflex, f/3.5 Anastar coated lens,  
 7-speed Flash Kodamatic shutter, adapter  
 ring, K2 filter, lens cap, always-ready case.  
 Perfect order .. .. £49 10/-  
 UA415—Ensign Selfix 420, f/4.5 Ensar lens, 8-speed  
 Epsilon shutter, 8 exp. or 12 exp. on V120  
 film. Excellent condition .. .. £15 12 6  
 UA441—Brownie Reflex camera, 12 exp. 1½" x 1½" on  
 127 film. Perfect order .. .. £2 13 6  
 UA469—Super Baldina 24 x 36mm., f/2 Schneider  
 Xenon lens, Compur-Rapid shutter, coupled  
 rangefinder. Excellent condition .. .. £47  
 UA483—Semm-Kim 24 x 36mm., f/2.9 Cross lens, 4-  
 speed shutter, always-ready case. Good  
 order .. .. £15  
 UA509—Ensign Commando, f/3.5 Ensar lens, 8-speed  
 shutter, coupled rangefinder, 8 exp. or 16  
 exp., double exposure prevention. With 2  
 Ensign EC.20 films. Perfect order .. .. £45  
 UA523—2A Folding Brownie, single lens, 3-speed  
 shutter, 8 exp. on V116 film. With 3 Ensign  
 EC.16 films. Good order .. .. £4 10/-  
 UA533—Ensign Carbine Folding, f/4.5 Zeiss Tessar  
 lens, 8-speed Compur shutter, 8 exp. on  
 V116 film, chamois case. Excellent condition  
 Price .. .. £16  
 UA539—Six-20 Folding Kodak, f/4.5 Kodak lens,  
 Compur shutter, delayed action, carrying  
 case. Good order .. .. £12  
 UA549—Six-20 Folding Brownie, Meniscus lens,  
 leather case, with 3 Ensign EC.62 films. Good  
 order .. .. £3 18 6

- UA554—Voigtlander Brilliant Reflex, f/4.5 Skopar  
 lens, Compur shutter, K2 filter, carrying  
 case .. .. £9

## CINE

- UA133—16mm. Siemens Converted Sound Projector,  
 5 cm. Meyer Gorlitz lens, complete with 12"  
 speaker .. .. £115

## SUNDRIES

- UA86—Wollensak lens, Verito 11½", diffused focus,  
 complete in mount. Perfect order .. £27  
 UA471B—2" Series VII Adapter Ring, 50.5mm. 10/-  
 UA471C—2" Series VII Retaining Ring .. 7/-

## KODAK STORE, 250 Queen Street, Brisbane

### CAMERAS

- UA8505—Houghton Butcher, quarter-plate, f/4.5  
 Aldis lens, F.P. adapter, 2 slides, case. Good  
 order .. .. £20  
 UA8284—Retina 24 x 36mm., f/3.5 Xenar lens,  
 always-ready case. Excellent order .. £18 10/-  
 UA8182—Agfa Karat 35, f/4.5 lens, 4-speed shutter.  
 Price .. .. £10 15/-  
 UA8228—Leica III, f/2 Summar lens, coupled range-  
 finder. Good condition .. .. £74  
 UA8294—Ensign Commando, f/3.5 Ensar lens, coupled  
 rangefinder, Epsilon shutter, always-ready  
 case. Excellent order .. .. £39  
 UA8184—Perfex 55, 24 x 36mm., f/3.5 lens, coupled  
 rangefinder, always-ready case .. .. £29  
 UA7115—Ciro-flex twin-lens Reflex, f/3.5 Velostigmat  
 lens, Alphax 5-speed shutter, case. Good  
 condition .. .. £38 6/-  
 UA8503—Ensign Auto-Range, f/4.5 Ensar lens, 8-  
 speed shutter, coupled rangefinder. Good  
 order .. .. £26  
 UA7223—Argus C III, f/3.5 lens, coupled rangefinder,  
 case .. .. £31 15/-  
 SH485—National Graflex, f/3.5 lens, case .. £34

## CINE

- SH400—Paillard Bolex 8mm. cine camera, ½" f/1.9  
 Berthiot lens, 1½" Meyer Gorlitz telephoto  
 lens, in fitted case. Excellent order .. £135  
 UA8383—Ditmar 8mm. cine camera, f/2.5 lens, 2  
 speeds, case .. .. £27 10/-

## LENSES

- SH26—Ross Telecentric, f/5.4, 17" focus, case £20  
 UA8453—Cooke Aviar, f/4.5, 7" focus .. £16  
 UA7360—Aldis Butcher, f/3.4, 7" focus .. £11

## SUNDRIES

- SH507—De-Jur Photo-electric exposure meter, case.  
 Price .. .. £8  
 UA8423—Ombrux exposure meter, case .. £3



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